

# The School Musician

25¢  
A COPY  
\$2.00  
A YEAR



Indoor Band Shows Are Fun, See Page 14.

January, 1948

## Learn to Play an Instrument

"THE TROMBONE HAS TONE COLOR"



**DAVIS SHUMAN**

A leading classical  
trombone soloist

Davis Shuman chooses a trombone for "tone color" and his selection is Olds—for the finest intonation and unparalleled versatility. The Olds trombone is an instrument to please the most exacting technician by reason of its meticulous workmanship and to inspire the most discriminating artist by its smooth action, richer tone quality and greater response.

F. E. OLDS & SON, LOS ANGELES, CALIF.

**OLDS**

Watch-tik  
machine c  
better val  
with such  
ation is el

January,

THE FRUIT OF YEARS OF EXPERIENCE



*The New Finer*  
6 D  
FRENCH HORN

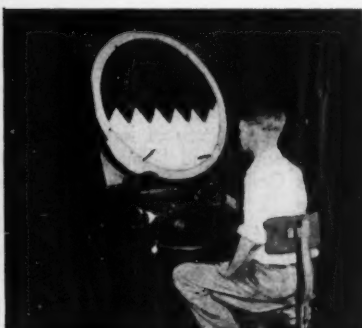
The Conn 6D was the first American Double French Horn to win enthusiastic acceptance in the major symphony orchestras and concert bands. Today it is the choice of a host of top-notch first chair and solo hornists from coast to coast. Its wide popularity has been earned by four outstanding qualities: accurate intonation, ease of response, big, velvety tone and smooth, dependable valve action. Although often copied by others, it is original in design—from its 21-inch seamless mouth-pipe to its 12-inch seamless bell bottom. Constantly improved through scientific research, it today is finer than ever. CONN BAND INSTRUMENT DIVISION, C. G. Conn Ltd., Elkhart, Indiana. 1807



"CHOICE OF THE ARTISTS"



**Watch-like Rotary Valves.** Unique valve making machine created by Conn for making the new and better valve. Cuts rotors, casings and bearings with such fine precision that oldtime lapping operation is eliminated. Valves are smoother, faster.



**Makes Hair Look Like a Lead Pencil.** 100-power comparator used in Conn research and quality inspection to achieve greater accuracy in acoustical design and finer precision in critical manufactured parts. Exclusive with Conn.



**Gauging the Gauges.** The gauges used to maintain necessary accuracy in the manufacture of Conn rotary valves are here checked to an accuracy of .00005" (1/2 of 1/10 of 1/1000 of an inch) or about 1/60 of the diameter of a human hair!

*... I take my  
Pen in hand ...*

★ Presenting ★ ★ ★

### The Job of Being a Band Director

(The hundreds of band directors who heard Dr. Sigfrid Prager's talk at the Mid-Western Band Clinic in Chicago on Dec. 13th agreed unanimously on one thing—that they had heard one of the most significant addresses ever made on the high school band and bandmaster.

The following excerpts are only a part of Dr. Prager's talk, which covered everything from history and repertoire to conducting with many amusing sidelights from his own experience thrown in. We wish it were possible to reproduce in type the full flavor of Dr. Prager's engaging accent, but that you will have to imagine. This is the latter part of the speech and includes much that should be of help and inspiration to directors and their students.)

### ... LET US TALK A LITTLE ABOUT THE BANDMASTER.

After making glowing statements concerning the importance of the band and their leader, and after praising their invaluable contribution to the musical culture of our country, it is very painful to notice that both the economic and the social position of the average bandmaster are not all what they should be.

From personal observation and from conversations we must conclude that many band leaders are burdened with too much menial work, and are often outright exploited. Band leaders are doing far too many things, and some of them have little to do with music. I have seen them count uniforms, check missing buttons and other defects, lugging racks and platforms, moving trunks and instruments, and arranging curtains, flowers, lights and stage decorations.

I have watched them in rain and sunshine on the playground, drilling their band in marching formations; then scratching off 50 copies of a pep song for a school gathering; then writing publicity for the student paper; then meeting some indignant mother who insists that Betty should play a nicer looking instrument than that ugly sousaphone, or that Bobby really has more talent for oboe than for triangle, when in fact Bobby has no talent whatsoever.

In addition there is all that lovely clerical work, report cards, report blanks, report folios, inventories, absence slips, attendance rosters and so on. And it seems as if every year they invent more types of reports and memoranda.

Now, all these things are necessary in their way, but why pile them upon the shoulders of the already sorely tried band leader? It seems to be the



### Arthur L. Phillips, Commerce, Texas

DYNAMIC Arthur Phillips has in two years molded the band of East Texas State Teachers College into "the biggest and best in school history," according to local band fans.

Characteristically, he isn't satisfied. Plans to build a 100-piece band in the near future . . . "and we will, so help me!"

Gets conscience-stricken when he finds himself with a free evening . . . and doesn't let it happen often.

Present schedule includes band, dance orchestra, classes and private lessons. Just fritters away time between midnight and 6 A. M.

His dance orchestra rates tops as a smooth-playing, versatile unit. They play one dance a week and broadcast over a local station for a half hour each Monday eve.

Soaked up plenty of hard-working band experience as director in Montana, Wyoming and Minnesota high schools. Prepped at Minnesota State Teachers College in St. Cloud and collared a Masters at Northwestern in Evanston, Ill.

He's married, with daughters 8 and 5. Finds their twirling and clarinet practice just the thing to take his mind off his work in the evenings.

If he had time for a hobby, it would be photography. Major ambition at the moment . . . that 100-piece band. Beyond that? Well, knowing Arthur Phillips, it could well be a 200-piece band. And he'll get it, too!

*"They Are Making  
America Musical"*



traditional attitude that the band leader has to be on tap 12 hours a day, ready to undertake any job which has anything remotely to do with music. How can the bandmaster under such conditions find any time to improve himself?

But, just like all oppressed individuals he should blame himself for his predicament. As long as he does not make a more strenuous effort to convince the authorities that the band movement has grown in the last 25 years, that it has become complex beyond expectations and that a revision of the duties of the band leader is imperative, there is little hope that his situation will be improved.

A cleancut division should be made between artistic, administrative and supplementary duties. The bandmaster should function only as a musician and organizer. Everything else should be turned over to assistants under his supervision. As long as the present situation persists the average band leader is a sort of glorified musical dray horse, and the most exploited, overworked and underpaid music maker in the whole universe.

We believe that many band leaders let themselves be so swamped with work and become so engrossed in their daily chores that they are bound to overlook the possibility of becoming real music leaders in their community. In a conversation with my friend Ray Dvorak we both agreed that the band is the strongest publicity department of the institute which it represents. No other department of a school or college is more in the limelight, is more often featured in the papers, has more intimate contact with the citizens than the band.

Our band leaders might utilize this strong hold on public sentiment for the purpose of penetrating every phase of musical activity in a community, including civic music.

But in order to achieve this, band masters should be better versed in public speaking, public appearances, languages, in social and political diplomacy, in dealing with the press, with mayors and council members and finance committees, or in dealing with influential citizens who might help to bring about certain improvements. To accomplish this the bandleader must become more of a man of the world, of business; an orator, mixer and go-getter in the best sense of the word. I know definitely that many band directors in attractive positions owe their ascendancy not only to their musical ability but perhaps more so to the afore outlined qualities.

(To be continued next month)

# The School Musician

28 EAST JACKSON BOULEVARD  
CHICAGO 4, ILLINOIS

January, 1948 ★ ★ ★ Volume 19, No. 5

Edited exclusively for grade and high school musicians and their directors. Used as a teaching aid and music motivator in schools and colleges throughout America.

## CONTENTS

I Take My Pen in Hand.....	3
They Are Making America Musical.....	4
Arthur L. Phillips, Commerce, Texas	
Famous Military Bands of Our United States.....	6
The West Point Band	
Panama City Gets a New Band Building.....	7
By Eleanor Henshaw, Panama City, Fla.	
The Musician's Workshop.....	12
By Loren Cross, Marshall Howenstein and Raymond Cheek	
Basketball Bands—What a Floor Show!.....	14
By John Harpham	
A New Spark for Your Twirling Team.....	16
By Florence Black, Wheeling, W. Va.	
The School Music News.....	19

The deadline for the SM's big contest, "School Musicians in the News", is just a few days away. January 31st is the closing date, so there's no time to lose. Get your brief write-up of a band pal in the mail right away. There are lots of cash prizes and one of them might well be yours.

## Learn to Play an Instrument

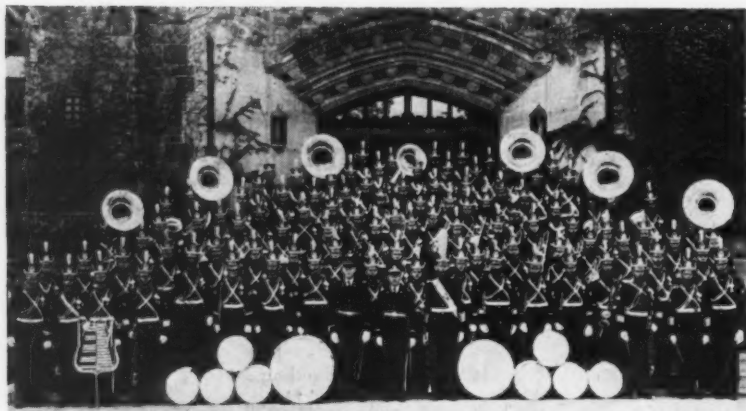
### Regular Monthly Teaching Features

### "Your Liberal Education in Music"

The Clarinetists Column: By Allan Bone.....	18
The Double Reed Classroom: By Bob Organ.....	28
Strings: By Elizabeth Green.....	30
The Solo Brass: By B. H. Walker.....	32
Percussion: By John Paul Jones.....	34
Your Flute Questions: By Rex Elton Fair.....	36
Accordions: By Anna Largent.....	38
Your 3,000 Mile Bargain Counter.....	41
Trade Winds.....	42

Entered as second class matter at the post office at Chicago, Illinois, under the Act of March 3, 1879. Published monthly except July and August by the School Musician Publishing Co. Subscription rates: One year, Domestic, \$2.00. Foreign countries, \$3.50. Single copies, 25c. Robert L. Shepherd, Editor. Address all editorial and remittance mail to Chicago.

# Famous MILITARY BANDS of Our United States



LAST WORD in military precision and smartness is the famed West Point Band, known to millions through newsreels of the colorful graduation ceremonies at the Academy. Directed by Francis E. Resta, the band is composed entirely of Regular Army Sergeants.

● **THE HISTORY OF MILITARY MUSIC** at the United States Military Academy can be traced to the period of the Revolutionary War. Fifers and drummers were stationed, with the militia, on Constitution Island in the Hudson River, directly opposite West Point, as early as 1776; and the Order Books and records of the military formations which occupied West Point in the winter of 1778 reveal the presence of the martial fife and drum.

During the first year of the existence of the Academy, the Corps of Cadets was very small; there were few enlisted men and no pressing need was felt for a band. However, reorganization and expansion followed the experience of the War of 1812 and a photostatic copy of a manuscript recently discovered in the National Archives, Washington, D. C., reveals a requisition and a repair bill for the Band of the U.S.M.A., dated 1815.

## **The First Band**

The need for an improvement in musical conditions and further integration of music in the social and military activities of the post led to the appointment of Richard Willis as Teacher of Music, June 16, 1817. Willis held no rank and led a band of fourteen men similar in size and instrumentation to the military bands of

France and England. It was he who, as an accomplished composer, arranger, and performer, set the pattern of conduct for every subsequent Teacher of Music.

Willis composed marches for all cadet ceremonies and occasions. His many arrangements include the "Dashing White Sergeant", words by Gen. John Burgoyne with music by John Howard Payne of "Home Sweet Home" fame. This stirring composition has been played at every West Point graduation since.

By an arrangement between the paymaster General of the Army and the Superintendent of the Military Academy, a company of Infantry was selected as the basis of an organization of musicians and on September 9, 1821, twenty musicians with the pay and emoluments of musicians in the army at large were attached to the Corps of Cadets. Each cadet was taxed twenty-five cents a month in order to provide extra compensation for the musicians. This was further supplemented by additional payments from the Military Academy Post Fund. The money thus acquired varied from two to seven dollars a month for each musician.

## **An 1843 Drum Major**

The following extracts from the records already referred to are interesting since they describe specifically the pay for certain musical duty of the period:

"George Stephenson re-enlisted on the twenty-seventh of August 1843 for three years. While he acts as drum-major he is to receive the pay of a principal musician of Infantry. He is at all times, when he does not carry the staff, to play on his instrument. If reduced on account of misconduct, he is to receive but eleven dollars per month, but if reduced for other reasons than misconduct, then he is to receive fourteen dollars per month. C. F. Smith, Adjutant, Military Academy."

"Louis Busse; born in Hamburg, enlisted April 26, 1843, is to receive eight dollars per month. As soon as he beats the large drum as well as the present bass drummer, he is to receive ten dollars per month; should he be called to play upon any other instrument in the band, he is to receive eleven dollars per month. Irvin McDowell, Lieutenant and Adjutant."

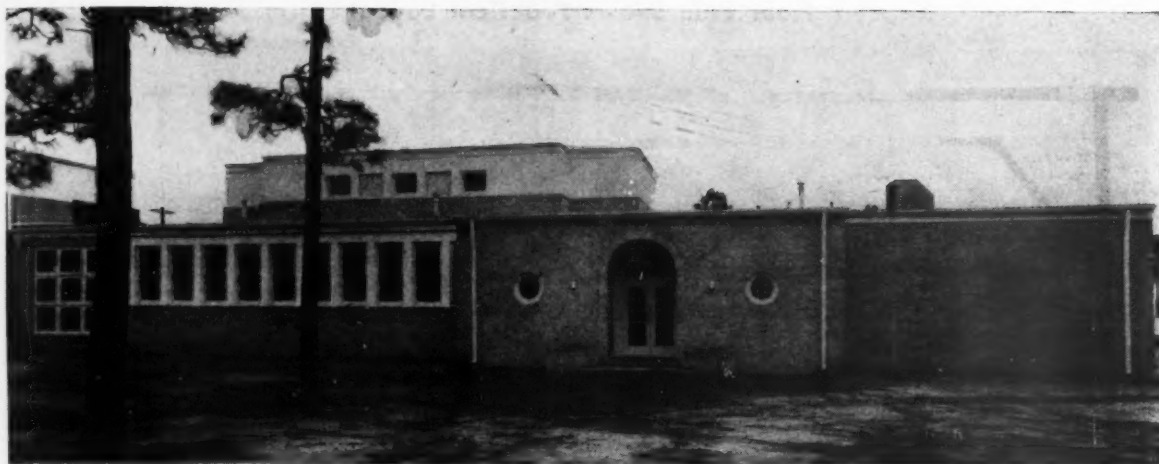
## **Couldn't Wake Up Lincoln**

President Abraham Lincoln, seeking the advice of Gen. Winfield Scott, visited the Academy in 1862 and was quartered in the Post Hotel. The Band was ordered to the hotel grounds to serenade the President. "Altho the music was sweet and delicately played, Mr. Lincoln was unwakeable by any noise except the fall of Richmond". He sleep through the entire concert.

There is no comparison in either pay or instrumentation between the band of Richard Willis and the West Point Band of today. Its organization comprises twenty-one Master Sergeants, thirty-five Technical Sergeants and fifty-five Staff Sergeants. The Field Music is a detachment of forty-seven men, which, although it has duties of its own, accompanies the

(Please turn to page 42)

## **Next Stop—Annapolis**



A NEW HOME turned out to be a dream come true for the high school band of Panama City, Florida. Above is the front view of the modern band building which now houses the band. The structure is designed for producing the best in musical performance.

# Panama City Gets a NEW BAND BUILDING

*Organized on a \$63.17 shoestring,  
sentenced to years of practice  
in a chilly gym and a tin-roofed shack,  
this band finally got a home  
worthy of its musicianship*

● MUSIC HAS ALWAYS PLAYED AN IMPORTANT PART in the hearts of the citizens in this fast-growing community of 32,000 persons. It is through the interest, cooperation and whole-hearted support of the citizens that the Bay County High School Band has made its way to the top as one of the most popular musical organizations in Northwest Florida—and perhaps in the state.

This popularity is evidenced by the band's activities and record. It plays a definite part in high school activities, performances at football games heading the list. It is called upon numerous times by the community and by other cities to take part in celebrations and dedications. Twice it

has performed at inaugurations of state governors.

The band also has a splendid record of which they are very proud. They have placed first division in Northwest Florida for 10 consecutive years.

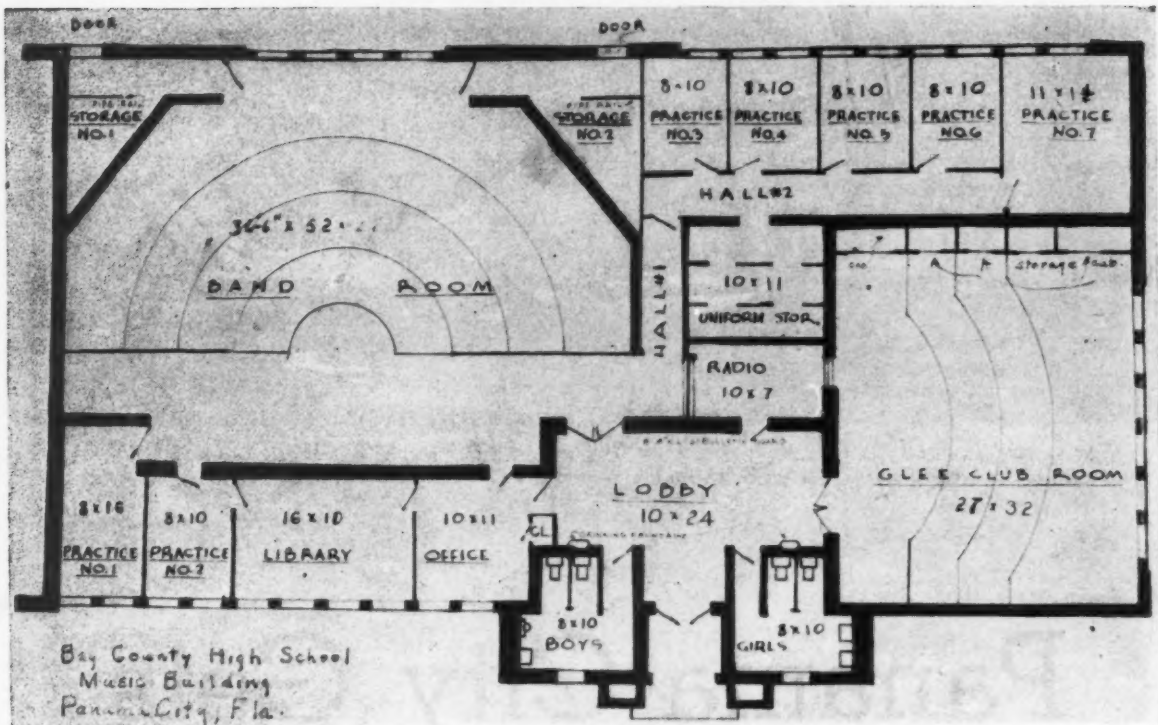
#### A Shoestring Start

The band was organized in the summer of 1937 by Orin Whitley, who still holds the position of director. Ten members composed this organization which was faced with that common problem of finances. To get its

start, tag day was held, bringing in a total of \$63.71 for the purchase of music and other equipment. Soon the band won the support of labor unions, civic clubs and businessmen who contributed much towards this worthy project. Today, these same citizens are making many road trips possible by their financial support.

But the financial problem was not the only one encountered by this organization. Where to meet? Where to practice? This presented a grave

## Floor Plan Shows Practical Layout



IDEAS drawn from previous SM articles about band buildings helped Mr. Whitley and the architect in designing this floor plan.

problem as the high school was at the point of over-flowing due to the influx of students caused by the shipyard and local military bases.

### The Shivering Years

The solution, though entirely unsatisfactory, was the gymnasium—a large wooden structure which contained no heating facilities. Each winter seemed longer and colder, but each morning this eager group of students could be heard practicing as they shivered on the bleachers in the Bay High gym. Roped off in the uppermost corner of the gym was the equipment with only a sign "For Band Students Only" as protection.

After seven winters the band was given room 23 in the school building. The teachers with classes in that vicinity shouted their lessons and were

very often left shouting when the band would suddenly stop.

### A Sudden Break

In the midst of the war, however, the band got a break. There was no "shop" teacher available and on the campus stood an old empty building. No teacher—no shop classes—therefore, the empty building. In moved the Bay High Band.

This little tin-roof building was quite an improvement although a visitor probably would not think so unless his ears were of the best quality. (That is, able to undergo the sound of 60 instruments blaring forth in this small structure.) Other classes met here also but it was not too long before the Bay High Band would be making its final move.

The need of a band building was evi-

denced from the very beginning by the interest in music throughout the school and the community. Facilities were too limited for the large number of students taking an active part in music. For 10 years, Orin Whitley, director, dreamed and planned for a music building. With the aid of the county school board and school officials, the "fight was on."

Since a cafeteria was badly needed, blue-prints were drawn up to combine the cafeteria with the music building.



NERVE CENTER of the modern building is the director's office, which has an intercom system for speaking to any part of the building. Everything needed for efficient administration is right at Director Whitley's elbow.

By *Eleanor Henshaw*  
Head of Commercial Dept.  
Bay County High School  
Panama City, Florida

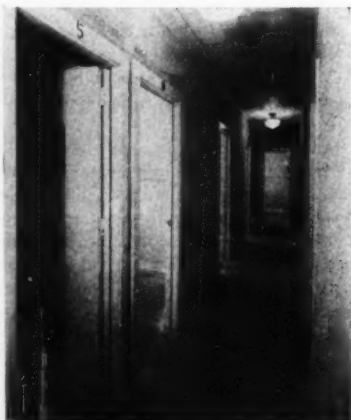


This was during the reign of the War Production Board, and three times the application was filed with the state office. Twice it was rejected on the grounds that the music group accommodations were not considered a necessity. Recommendations were made on each case that the music department be dropped and application made only for the cafeteria, but officials and interested school patrons contended that the music department was "most essential" to the building of citizenship and morale and the request for the complete building as planned, was finally granted. The "go-ahead" signal was given in January, 1947 and in September of the same year, the Bay High Band and Glee Club moved into their new "home".

#### Equipment of Rooms and Architect's Specifications

The building, a one story structure of brick veneer, covers 10,000 square feet and cost \$95,000. It includes two large rehearsal rooms for band and glee club, storage rooms, seven sound-proof practice rooms, a music library, radio room, and office.

The band room is arranged on four risers with a rise of 8 inches and a depth of 5 feet for all risers except the back one which is wider to accommodate the larger instruments. The face of each riser is equipped with an electrical outlet and also an outlet for



**REHEARSAL ROOMS** are acoustically designed and connected by the intercom system to the director's office. Among facilities included in the wing are piano, stroboscope, and chairs and stands for ensemble as well as solo practice during school.

a microphone. These risers are made of hard wood finished natural, with floor seal, which stands up best in a community with sandy soil. This rehearsal room is equipped with metal folding chairs and heavy duty or-

## Articles in SM Helped Director Whitley Plan His New Building



● **MR. WHITLEY** has directed his Panama City Band to first division honors in Northwest Florida competition for the past ten years. A fine administrator, he was recently elected treasurer of the Florida Bandmasters Association.

chestra stands. Instrument cabinets line the front of the room.

The glee club room has three 8 inch risers. These risers also contain outlets for both microphone and electric current. This room is equipped with cabinets in one end for the storage of robes, music, and other glee club equipment.

#### Library

The library contains filing cabinets, sorting rack, and a work table which facilitates the handling and storage of the music library. Several innovations are included which reduce to the minimum the work of the librarians. The sorting rack which folds flat against the wall when not in use, pulls out to form a rack in the shape of the letter "U". This feature makes it possible to handle music with a minimum number of footsteps. All music is filed in legal sized filing cabinets and is cross-indexed by title, composer and character.

#### Uniform Storage

The uniform storage room is equipped to handle 150 uniforms together with caps and other accessories. This room is air-tight which enables it to be easily fumigated for the prevention of moths. Two of the practice rooms are located at the rear of the bandroom and are also used for

The new building has long been a dream of Orin Whitley's. Many years ago he began to plan the building he wanted.

"For the past 10 years," says Mr. Whiteley, "I have kept a scrapbook of articles on music buildings taken from *The SCHOOL MUSICIAN*. Ideas from these articles plus others collected during this time were referred to many times by both the architect and myself in going over details for our music building.

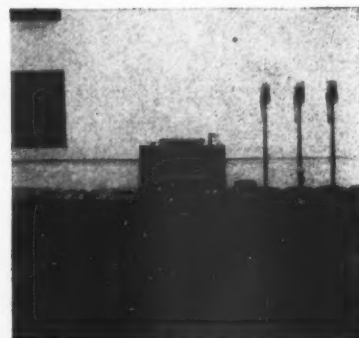
"I feel that this scrapbook of ideas, taken from other buildings saved us many costly mistakes in building construction. In my estimation, the greatest single source of information regarding music buildings is contained in the various articles published in *The SCHOOL MUSICIAN*, and it was the help that I gained from these sources that prompted me to pass along our ideas and to hope that they might be beneficial to others planning building construction."

storage. They open onto loading platforms which adjoin the street.

#### Practice Rooms

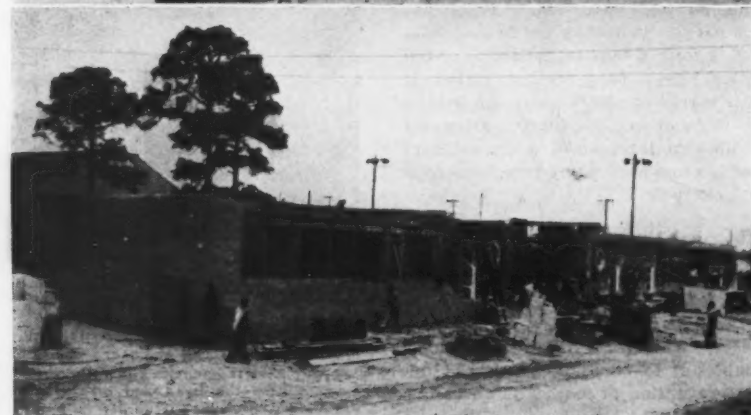
Room number 1 is a combination practice and reading room and contains, in addition to the other equipment, a large table on which current issues of several magazines, including *The SCHOOL MUSICIAN*, are found.

In practice room number 2 there is a Stroboconn, an instrument designed to help eliminate errors in intonation.



**RADIO ROOM** makes it possible for the band to broadcast by remote control over the local radio station. Above is the sound engineer's equipment. Glass panels separate the room from the band and glee club rooms, and a tape recorder is provided to check numbers before broadcasting and to iron out minor flaws.

# Off with the old...



Practice room number 7 is equipped with a piano, music stands and chairs for the use of small ensembles, both instrumental and vocal. The other practice rooms contain chairs, music stands and small book shelves, and house the various instrumental methods used.

## Radio Room

Perhaps the most unique installation in the building is the radio room which has glass panels adjoined to both the band and glee club room. Included in this room is equipment used in broadcasting by remote control through the local radio station. A tape recorder makes it possible to study numbers that are being prepared for concert or broadcast.

The room also contains two phonograph turn-tables designed to play all records including the 16 inch transcriptions from the radio station. There is also a radio with F M and A M bands. This equipment may be used through the speakers installed in every room in the building.

## Intercom System

The office is equipped with a wall-safe, and an intercommunication system. This system enables the director to direct the programs of any part of the building and to listen or talk to any room in the building. This intercommunication system is connected with a system used throughout the rest of the school and makes announcements from the principal's office available for this building.

There are clocks in the office, band-room, and glee club room which are synchronized with the master clock in the main office. These clocks are placed in the back of the rooms where the director may easily see them.

Ample toilet facilities for both girls and boys are conveniently located off the lobby. These toilets have tile floors and plaster walls.

The lobby also contains drinking fountains, a large bulletin board, and a trophy cabinet where all music awards are placed.

## Lighting

The building is lighted throughout with fluorescent lighting fixtures with the minimum of 35 foot candles and a maximum of 50 foot candles in each room.

OLD BUILDING is shown in the top photo at the left. The interior of this tin-roofed structure is shown in the middle picture. This building, formerly used as a shop, housed the band until the new building was finished. Once started, construction on the new building went rapidly. Below left is a view of the back of the new building in process of construction.

All windows are equipped with venetian blinds.

#### Heating

The building is heated by a butane gas system and individual Panel Ray wall heaters in each room which are controlled by thermostats. The band-room is heated with a large gas unit heater suspended from the ceiling and is cooled by two large exhaust fans.

The floors of the building are of dark green asphalt tile. The walls are plaster and accoustical board, finished in light shades of yellow, green, and gray.

#### Construction Details

The construction of all outside walls is concrete brick veneer with a 1-inch air space backed by 12 inch concrete blocks. On the inside this is fired with 4 inch strips on which the Armstrong cork accoustical board is applied. All ceiling beams are steel prefabricated girders and all ceilings are insulated with four inches of rock wool.

Bay County High School is indeed proud of its new music building. The citizens of the community and the students of Bay High, as well as the music students, share in this feeling of pride. This is a big step forward in the music program of Bay County.

#### Civic Clubs Cooperate

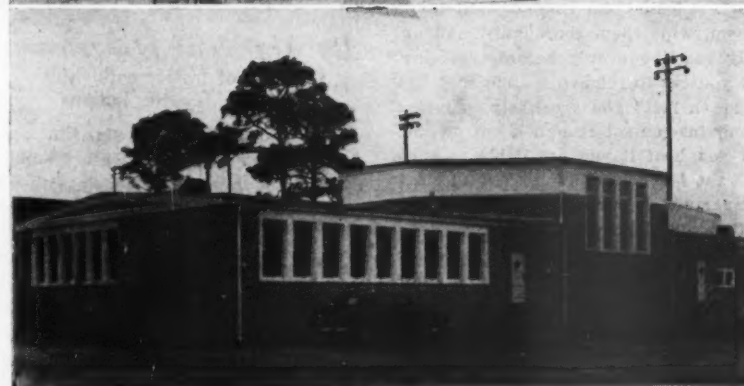
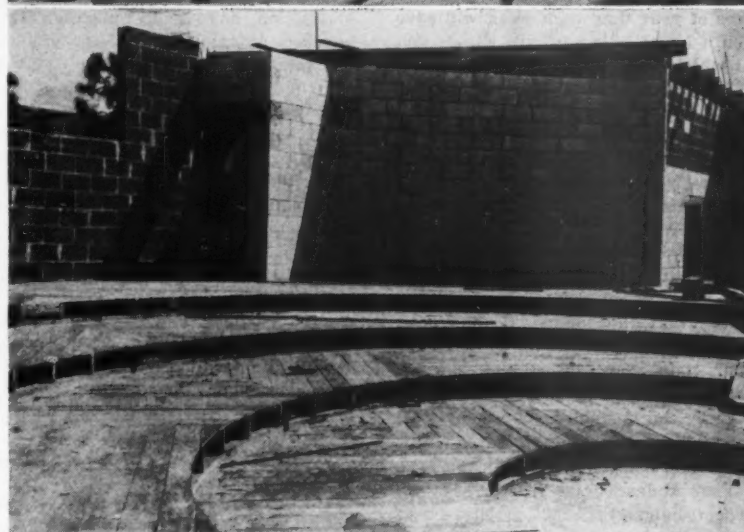
The Panama City Pilot Club has undertaken for their project this year, the beautification of the grounds around the music building.

Each practice room in the music building is to be completely outfitted by a local civic club and that room will be named after said club and will contain, in addition to the equipment stated elsewhere in this article, a plaque of the donor.

Officials and members of the County School Board who did so much towards making the project a success are J. T. Kelley, Principal; Merritt Brown, County Superintendent of Public Instruction; Brown Howell, chairman of the board; and J. Mowat and H. J. Rutherford, members of the board. Clyde Pearson of Montgomery, Alabama, was the architect.

**BAND ROOM**, in top photo at right, provides comfortable seating, fine acoustics and mike outlets in each riser. Middle photo shows same view of band room during construction. Corner is partitioned to provide storage space. Lower photo shows rear view of the completed building. Practice rooms are on the left, band room in center. Note loading platforms.

# ...On with the new!





# The Musician's Workshop

*A grab bag of ideas  
for you who dearly love  
to tinker after hours*

## Take Care of Your Instrument

*By Loren N. Cross*  
Director of Music  
South Kortright, N. Y.

● **BETTER KEEP THAT INSTRUMENT** in playing condition. It is not going to be of any value to anyone if it is laid up for repairs. A few minutes of your time each week will save you a lot of bills and will enable you to make real progress.

Have you ever been the official "tuner-upper" for the band? Do all of the others tune to your instrument because yours cannot be tuned? Did you get your slide in the proper place in September and allow it to "freeze" there? What is going to happen when you go to the Spring Festival . . . perhaps the piano there will not be the same as in your school? I am afraid that the judge will not have much sympathy. Five minutes of your time spent in rubbing a little vaseline on your slide last September may be the means of your being able to get in tune in June.

Here are a few suggestions:

Your slides (brass instruments except trombone) collect moisture and dirt. Clean them regularly. Remove them, wipe them thoroughly, and apply vaseline evenly before replacing. If you try to remove a slide that has "frozen fast" you are likely to injure your instrument or pull it out of line. If you heat it you are liable to burn off the lacquer. Have an expert start any stuck slides and after that look after your horn.

Don't be stingy with your oil or afraid to run a soft, lintless cloth through the chambers of your instrument. This will remove any foreign substance that may have lodged there.

Trombone players should invest a few cents in a cleaner for their tubes.

Due to the clearance between slide and tube, more foreign matter collects than in the other instruments. The author cares not whether you use oil or cold cream on your slide. With a cold cream application you will find that you need only a small bottle of water (perfume atomizer is good) to loosen up any sticky places. The knack of applying the cold cream does not come at once but if you try it a few times you should work up a splendid smooth action.

Do not use cold cream on valves. There is not enough clearance for it.

For the reed players: I wonder how many have a pencil oiler. Those little cracks that you find next to the pivot screws are wonderful places for dust to collect. Why not drop a tiny amount of oil on these screws once each week or so?

Teachers go frantic because students bring clarinets with broken cork to repair. There is no excuse for this. A 15c can of cork grease will do the

trick. The average student will never have any trouble with his reed instrument joints if he uses cork grease once every couple of weeks . . . unless he gives it unusually hard treatment.

If you happen to be the happy owner of a wooden clarinet, make sure that you run a turkey feather through the barrel every month. The feather should be saturated with linseed oil. Unless you want to end up with a broken down instrument of little value to you or any one, some simple precautions and care must be taken.

Students should be instructed never to bend a key on any instrument. This is important. Most instrument keys are made of soft metal. If you notice a leak or a pad out of place, take it to your instructor. Don't fix it yourself. In most cases you would injure rather than repair your instrument.

If the instrument is damaged beyond the repair of your teacher either send it to the factory or to a reputable repair man. There are many repair shops but, if you have the time, very few will repair it as well as the company men who manufactured it.

As a last reminder: take care of your horn and some day it may take care of you. Regardless of price, no horn is of value unless it is in a playing condition.

(From the New York School Music News.)

## Make Your Own Cap Lights

*By Marshall Howenstein*  
Director of Instrumental Music  
West Lafayette, Indiana

● **OUR SCHOOL IS SMALL**, an like most small schools we are handicapped by the lack of finances to do some of the extra things we would like to do.

This year we wanted to light the band for our night football games, but we stopped short when we were told that we couldn't do it for less than fifty dollars, and that amount of money for just a stunt by the band was out of the question.

The band members were enthusiastic about the idea, but they were not in favor of "chipping in a buck apiece" for lights. They wouldn't mind a quarter if they had to pay for it, but a dollar—NEVER!

Well, if the band were to be lighted, it had to be done cheaply, so we determined to put our minds to work on it.

The director, the drum major, and the captain of the band set themselves to the task, and by the end of the week some ideas began to take shape. By the time the second football game was played the band

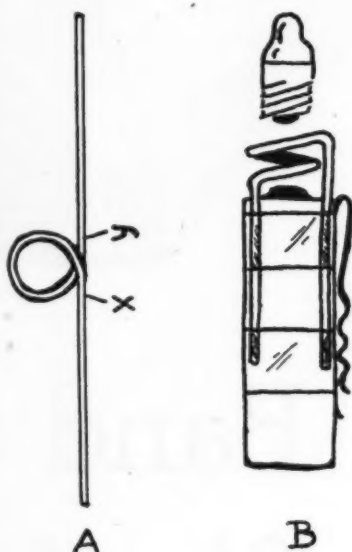


was not only lighted, but it was lighted in colors, and for a mere twenty cents per person! The fans in the bleachers were thrilled when they saw us form the American flag on the field in the dark to play the National Anthem.

Our plan has worked out so successfully that I can't resist passing on the idea to others who might find themselves in a similar situation. The fun we had making our own lights repaid us many times for the effort spent.

The lights are simplicity in themselves and any school should be able to find the necessary material to make them.

Equipment for each light: 1 size AA pen light cell, 1 one and one-tenth volt pen light bulb, 1 large size paper clip, 1 bobby pin, 1 roll  $\frac{3}{4}$  inch scotch tape, a small pair of pliers.



#### How to Make Them

Straighten the paper clip with the pliers so that you will have a straight piece of wire.

Bend the paper clip around the base of the light bulb to form a loop that will exactly fit into the grooves. (Diagram A)

Now with the pliers bend the ends of the wire at right angles with the loop at points x and y.

Remove the paper covering from the battery.

Screw the light bulb into the wire loop and attach it to the battery with strips of scotch tape. (Diagram B)

Slip the bobby pin underneath the tape next to one of the wires and the light is ready to use.

The bobby pin works perfectly in attaching the light to overseas caps and military hats. Ours are military

## Stringed Instrument Repairs That You Can Make

By Raymond Cheek

Director of Music  
Courtland, Calif.

### The Unglued Violin

● **MANY YOUNG MUSIC TEACHERS** find after graduating from school that a very necessary part of their education has been neglected which is a very necessary part of teaching. I refer to the care and repair of instruments.

Every teacher should know how to instruct the student in the proper care of the instrument and the teacher should be able to make minor repairs and save the time and effort of taking the instrument to the busy shop where it may stay for several days out of use. Most instrumental teachers are naturally mechanically minded and can have a lot of enjoyment in making these repairs—if they know how.

I find violin making is an excellent hobby but requires lots of patience. Of course no amateur should ever tinker with a rare or expensive instrument, as that job should be assigned only to an expert repair man.

A very common occurrence is the unglued Belly or Back of the violin. This may be caused by a fall or from the heat of the hand or chin, or from poor glue. It is most easily detected by tapping around the rim of the violin with the finger and listening carefully

to the "Clap clap" sound.

To repair the unglued portion, take a thin knife or razor blade and thrust it between the unglued portion of the ribs. Carefully scrape out as much as possible of the old glue without spreading the crack or cutting the wood.

Now proceed to put a good grade of glue on your knife and work it into the open space. Be sure to use plenty of glue and then let it set for a few minutes before clamping.

Next take a sufficient number of small wood or iron clamps and protect the violin from them with small pieces of soft wood placed between the clamps and the violin. Force the rib into proper place if it has warped, and then clamp and leave from twelve hours to one day.

Take a cloth dampened in warm water and carefully wipe off all superfluous glue before it dries, as it will spoil the varnish.

If no clamps are available, an ordinary chin rest can be made to serve the purpose of a clamp by moving it to the section being repaired and putting it on as tight as necessary.

(Next month Mr. Cheek writes on "Fitting and Adjusting the Bridge.")

hats, and we fasten them to the ornament. A little ingenuity will help you work out a way to attach them to other styles of hats.

In coloring the bulbs we used red and blue fingernail polish. The colors can be quickly changed with polish remover.

Our Majorettes put a white light on one end of their batons and a red light on the other. It was a very pretty sight to see the two colors combination spinning in the dark. The Drum Major carried two lights on his baton. The lights were fastened on with scotch tape.

In spite of their small size the lights are very sturdy and, with fresh batteries, they should last an ordinary season of games.

### WHAT'S YOUR BIG IDEA?

Unlock that big idea you've been hoarding and let us put it into circulation.

There are thousands of instrumental tinkers just like you—and, like you, they're always delighted to get new ideas for money-saving repairs and projects. Write up your pet idea and send it to the SM today!



COMPANY FRONT is an impressive indoor formation. Above is the top-notch girls drum corps of Coffeyville, Kansas, Harvey Lewis, director.

*Here are ideas galore  
for snappier indoor performances*

# The Basketball Band — What a Floor Show!

● IS THE BASKETBALL BAND SHOW A BIG DATE on your band's calendar? Or is it just another performance you have to struggle through somehow with a few warmed-over routines from last year?

Sportswise, basketball has zoomed like a rocket in the past few years. In many parts of the country it tops football as a crowd-getter. And, inevitably, the band has become part of the show.

But too often the basketball band has been treated like a second cousin of the football band, pushed out on the floor to do any old thing to fill in time until the half is over. However, with the increasing popularity of

basketball everywhere, many band directors are discovering and applying new techniques to their indoor performances, and finding that it pays off.

The advantages of the basketball over the football band are many. The climate inside a gym is much more conducive to effective showmanship than the dreary chill of a football field in November. The crowd is more compact, the presentation more intimate. Better acoustics and warm instruments help the band indoors.

By the same token, basketball shows call for more precise drilling and playing, snappier routines and better discipline on the part of the individual

band member. A sour note or a false step that might be lost on a gridiron becomes a glaring mistake in the close quarters of a gym.

## Bands Get Crowds

But in basketball shows, as in football, the pulling power of the band remains a potent factor in the attendance figures. The public has come to expect band entertainment along with the game. Figures from many schools show conclusively that, when the band does not appear, basketball attendance may drop as much as 50%! It is up to the band director and his students to make the most effective use of the powerful influence they wield.

The  
new  
tions.  
ideas  
ball b  
perim  
door  
ideas  
perien  
aler  
are in  
foot f  
the ha

Bas  
prairie  
match  
strum  
Kas.,  
a pas  
pleasi  
fans.

The  
champ  
clockw  
and th  
throug  
der d  
baske  
tor Le  
be ach  
march  
possib  
to wa  
haven

Ke  
and h  
ful ba  
of Lav  
of Sou  
rows

Ren  
and th  
to kno  
echoes  
band  
out to  
especi  
of the  
ages g  
in the  
ing b  
indoor

Ne  
guidin  
tation  
says I  
the p  
thusia

Skit  
Says  
shoul  
Costu  
color  
of thi  
band  
"La  
sent  
jump  
baske

There is always a great demand for new ideas to use in band presentations. Here is a brief round-up of ideas and comments on the basketball band from directors who have experimented with techniques for indoor performance and tested their ideas before the public. Their experiences should be of help to other alert bandmasters and students who are interested in putting their best foot forward when they step out on the hard court.

#### Band Show Ideas

Basketball is red-hot on the Kansas prairies. And band directors have to match the pace. Harvey R. Lewis, instrumental director of the Coffeyville, Kas., high school, is by way of being a past master at presenting crowd-pleasing band shows to the basketball fans.

The girls Tornado Drum Corps is a championship outfit that specializes in clockwork drills. Their reputation and their medals have won them fame throughout the state. Their close order drills are particularly effective at basketball games, but, warns Director Lewis, complex maneuvers cannot be achieved without the basis of good marching and drill work. "It is impossible," he says, "to teach a band to waltz or square dance if they haven't learned the fundamentals."

Keep the band small, says Lewis, and he is backed up by other successful band men, including J. J. Weigand of Lawrence, Kas., and Loren N. Cross of South Kortright, N. Y. A band five rows by six deep is about maximum.

Remember, you're playing indoors, and that makes a big difference. Get to know the acoustics of the gym . . . echoes are sometimes tricky. The band doesn't have to blow its lungs out to be heard indoors. Drummers especially should watch the loudness of their beat. "And woodwind passages go better because they're not lost in the breeze," says Lewis. "A singing band is also much more effective indoors."

Never a dull moment should be the guiding rule in preparing a presentation. "Once you're out on the floor," says Director Cross, "keep moving. If the pace is allowed to lag, the enthusiasm goes down right with it."

#### Skits and Novelties

Skits and stunts are swell indoors! Says J. J. Weigand, "... a theme should be selected and carried out. Costuming of the pep band will add color to the affair." (The front cover of this issue shows Mr. Weigand's pep band costumed for a circus stunt.)

"Last year," says Weigand, "we presented a roller skating act, a rope jumping act and a bicycle act during basketball games. It is important to

remember, however, that the band should take great care in preparing their music. If it is poorly performed the skit will fall flat."

**Turn out the lights!** The South Kortright, N. Y., band has achieved some spectacular effects with lighted batons and caps in a darkened gym. The band wears phosphorescent cap covers, framing their top twirler whose skill with a lighted baton has become locally famous.

**Attendance at South Kortright basketball games has jumped 40%**



ATTENDANCE jumped 40% when the South Kortright, N. Y., band and star twirler Helen Marie King and her lighted baton routine became a featured attraction of the school's band shows at basketball games.

over the days when there were no band performances.

#### Audience Participation

Let the audience in on the fun! At basketball games the audience is almost right down on the floor with you. Popular songs and novelties can't fail to get a good response, and the crowd always loves it.

**Are you giving your soloists a break?** Featured soloists or sections stepping out in front of the band invariably get a good audience response. Reports Director Lewis: "Our basketball audiences get as quiet as a concert audience when a soloist stands up to play."

**Use novelties and swing!** Some suggested numbers are "Gremlin Ball," "Steppin' Out" in the Yoder Pep Band Book, "Dixieland Bridge", "Boogie Woogie Bugle Boy", the "America Swings" Band Book, "Auditorium Session."

**Play during the game,** not just at halftime. Weigand says, "In my years of experience playing for high school games, the players have very

frequently asked me to pay more during the game, as fast, exhilarating music seems to help them in playing the game. (Officials sometimes disagreed.)"

It's a fact that music steps up the game tempo, and spectators like it as well as the players. Incidentally, Mr. Weigand's junior high band is the official band of the Lawrence, Kansas, Civic League and plays at all their games. At the one or two games where the band was unable to appear last year, attendance dropped noticeably and, says Weigand, "I had numerous requests from players and townspeople to be certain to have the band at the next game as the pep and enthusiasm were sadly lacking when the band was not there."

#### Chorded Cheers

**Chord the cheers.** Loren Cross has worked out several chords and rhythms to fit the South Kortright school cheers. It peps up the cheering and gives the band a chance for some impromptu fun. Many big college bands are currently using this idea successfully.

**Keep the band together.** The seating problem of the band is seldom satisfactory. Many times the bandmen have to wedge in anywhere until it's time for a performance. This often leaves the director counting noses with one eye on the clock, wondering if that solo cornetist will make it down from the balcony in time. Mr. Cross came up with a solution this year—knockdown bleachers set up for the band alone.

These are just a few of the ideas available to alert directors in making the most out of the pep band. A snappy, colorful and original performance by the basketball band will win a host of new followers for the band and should help solidify its financial support.

#### Money Matters

But, like the football band, basketball bands are still far from a really satisfactory financial arrangement in their partnership with the team. The SCHOOL MUSICIAN reported last September that more than 60% of all high school football bands received no part of the athletic receipts they help to earn. Basketball bands are in a similar plight.

But, there are encouraging signs throughout the country that more and more administrators—and even some coaches—are recognizing the tremendous drawing power of the band, and the money problem that every band faces. Perhaps in the not too far distant future every band and every bandmaster will be amply rewarded for their part in putting on the big show.

# VARIETY Can Spark Your Twirling Shows

● **HERE ARE SOME STUNTS** and special effects which proved very effective in outdoor performances by the Moundsville High School Band last season, and which could be easily adapted to indoor performance.

The Trojan Booster Club of Moundsville High hired me last season to train majorettes and cheerleaders, and to work with these groups in presenting something new and different in the way of special effects. The ideas given here have all been tested in performance and have been very well received.

Twirling is highly effective when combined with acrobatics. A girl with training and talent in this line can

achieve a splendid performance with some intensive practice.

Here are some acrobatic tricks for twirlers which we have used successfully:

1. Back bend, using a twirl, flat wrist twirl, figure eight, spin, cartwheel with the baton.
2. Cartwheel or walk over holding the baton in both hands with the ferrule end being placed on the floor as the acrobatic stunt is performed.
3. Split using any kind of twirl. A throw of the baton into the air while in a split is even more spectacular.
4. For an effective finish for four or five girls, have girls stand in a circle facing inward. Join left hands with

the baton in the right hand high over head. Do a slight back bend and twirl the baton while in bended position.

## Streamer Batons

Secondly, the use of a streamer baton (see cut) will add a little variety. The streamers may be the school colors or if the music is of a military nature, the streamers may be red, white, and blue. Movements such as figure eight, 2-hand spin, pass around back, pass under leg, and throws give a pleasing effect.

## Night Routines

For a night game under lights, majorettes twirling two batons climaxed by the Drum Major twirling an illuminated baton proves quite effective. (See cut) The formation is:

```
X X X X X X X
X X X X X X X
X X X X X X X
```

```

      DM
    *   *
    *   *
    *   *
    *   *
    *   *
    *   *
    *   *
    *   *
    *   *
    *   *
```

(X = Band Members; \* = Majorettes; DM = Drum Major.)

The Majorettes twirling a baton in each hand do a routine consisting of flat wrist twirl, figure eight, over the shoulder, and spins. The field lights are then switched off and the Drum Major, who has been standing at attention during the Majorettes routine, lights the illuminated baton and twirls it.

By

*Florence Black*

**Special Twirling Instructor  
Moundsville High School  
Wheeling, West Virginia**



AN EFFECTIVE night formation is provided by majorettes doing a two-baton routine while the Drum Major twirls an illuminated baton while the lights are switched off.





STREAMER batons in the school colors give a spectacular effect.

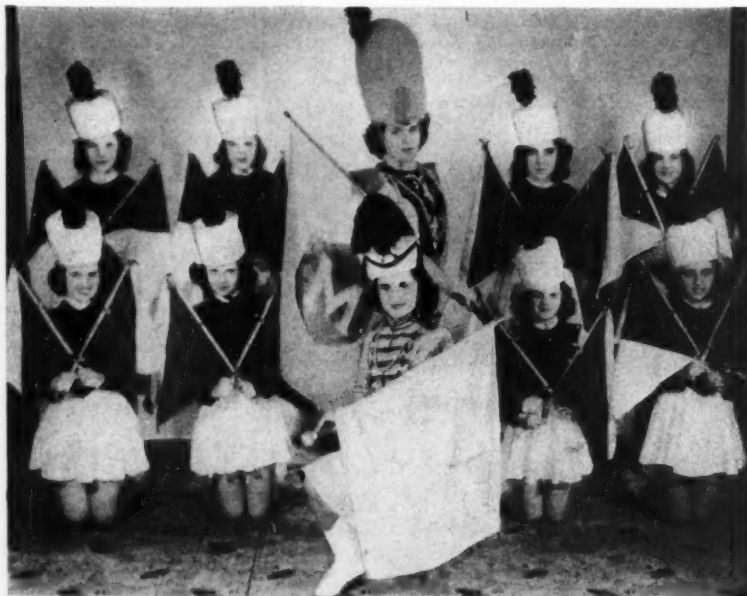
### Twirling Flags

The use of twirling flags offer great possibility for variety although to twirl a flag is an art in itself and takes time to learn. I prefer to use all large chiffon flags attached to regulation flag shafts. However, the Drum Major can use a white twirling flag, several Majorettes use blue and white twirling flags, and the remaining Majorettes work with signal flags of red and white. (See cut.) The piece "God Bless America" is especially good. The formation is:

DM                      \*   \*   \*   \*

X X X X                      X X X X

(DM = Drum Major: X = red and white signal flags: \* = blue and white flags.)



VARIETY is added to the band show by the use of twirling flags. Homemade chiffon flags in various colors make a striking appearance when twirled in a group. In the center above are Marcella Wishtart (rear) and Pat McCormick (kneeling) of the Moundsville high school band. All of these girls have studied with the author.

## Is Ellensburg's 100-Member Twirling Club Nation's Largest?

Ellensburg, Wn.—The fight's on! The title is at stake! And, until some new challengers come along, the Ellensburg Twirling Club predicts that they will walk away with the championship as "The World's Largest Twirling Club."

"Next season," says head twirler Don Powell, "we're going well over our membership mark of 100. If there's a bigger club anywhere we'd like to know about it. But we're going to lay claim to the title until we're forced to take a back seat."

Powell, who conducted the Twirlers Club column in *The SCHOOL MUSICIAN* last year, founded the Ellensburg club while star baton spinner for the local high school band. His persistently aggressive efforts have kept the organization hitting on all eight ever since. He even directed the club by remote control while serving as a GI overseas.

It's a dull week in Ellensburg when Don doesn't come up with something sensational in the way of a new twirl, formation or a membership drive.

He even has his club appearing on the local radio station. A weekly program features band music and news about the Ellensburg twirlers. Currently he's eyeing television as a "natural" for promoting interest in the baton.

Assisting the energetic major domo in hitting that 100 membership goal is comely Norma Jean Ostrom, one of the top spinners in the Northwest. Her talents for building enthusiasm within the club are expected to make Ellensburg a cinch for that national title as "World's



Norma Jean Ostrom

Largest."

Now in its seventh year, the club sports brand-new blue and white uniforms and is much in evidence at just about all civic events. Their top performance last year was in the Ellensburg Rodeo Parade before 35,000 wide-eyed spectators.

Other title aspirants throughout the land can reach Powell through Casey's Music Co. in Ellensburg. He admits he's stuck his neck out quite a ways.

### Colored Flags

If enough steel shafts are available for all the Majorettes, chiffon flags can be made in the school colors. Let us say that the school colors are orange and black and that there are an even number of Majorettes. Then, half the girls could use orange flags and the remaining girls use black flags. A routine of flag flourish, figure eight, pass around the back, under the leg passes and throws could be set to the school song.

A twirling flag may also be made by using the school colors to make a shield and letter. In our case the flag is white, the shield black, and the school letter orange.

In conclusion, I might add that I would list several suggestions for the success of a good twirling group:

1. Creation and planning of new ideas
2. Year round training of Majorettes
3. Majorettes who are sincere and feel the need for constant practice
4. Cooperation between Majorettes and Band members so that the playing and twirling are coordinated
5. Money with which to purchase needed equipment.

## CHIRON VIBRATOR REEDS

(Reg. U.S. Pat. Off.)



**FOR SAXOPHONE AND CLARINET**  
10 Different Strengths . . . From  
No. 1 Soft to No. 5 1/2 Hard.

● ● ●  
AGAIN IMPORTED FROM FRANCE.

Ask Your Dealer

H. Chiron Co., Inc., 1650 Broadway, N.Y.C.  
Deru Reeds, made in France, now available.

# RENE DUMONT

## Reeds

**FOR CLARINETS & SAXOPHONES**  
Selected cane . . . Even response  
Finer tone

AN OUTSTANDING **20¢**  
CLARINET REED AT

SOFT . . . MEDIUM . . . STIFF

See your music dealer or write us

**ST. LOUIS MUSIC SUPPLY CO.**

## Mouthpiece Refacing

write for prices  
and information

**Conavay-McCoy**

Box 31

Springfield, Ill.

**Your SM Columnists Are  
at Your Service. Let Them Help You**

## How to Play the Clarinet

# The Clarinetists Column

**Allan Hadley Bone**

Duke University, Durham, North Carolina

### SOLO AND ENSEMBLE LIST

All of us know what is meant by the word Solo. For many of us the word brings to mind Contests and performance for competitive rating. For some of us the word means playing for fun—in the home, informally, with a good friend or member of our family who plays with us at the piano. This last meaning is the one we should emphasize most. It is the day by day pleasure of playing good solo selections with a pianist friend that means most to us in the long run.

The same attitude toward playing informally, for fun, should carry even into ensemble playing. A more common term for ensemble playing is Chamber Music playing. This term became popular in the 18th century in the days when royal families acted as patrons of musicians. The royal family would expect frequent performances of small groups of musicians for their personal enjoyment in the intimacy of one of the chambers or rooms in their palace.

Today we still refer to small combinations of instrumental or vocal performers as Chamber Music. Chamber Music is heard most often in a private home; it is music for private enjoyment between friends. This sort of informal, friendly playing is where the real fun in music will lie for you as you become a fine player.

I am inserting this list of Solos and Ensembles in our January column so you will have a basis for choosing your contest music. At the same time, I hope you will retain this list in your permanent file as it will be of real value to you as you come to look more and more to Chamber Music playing as a recreational activity in later years.

Two sources have been drawn upon in my compilation of this list. The School Music Competition-Festivals Manual of 1943 (latest date of publication) and The Interlochen List of recommended Ensemble Materials. The former is no longer obtainable excepting in supplement form which includes only Band, Orchestra and Choral literature. This supplement can be obtained by addressing: Music Educators National Conference, 64 E. Jackson Blvd., Chicago, Illinois. Cost is 50 cents per copy. The Ensemble portion of the old 1943 Manual seems now to be carried by the annual Interlochen list mentioned above. This listing of ensemble materials is first-rate and may be obtained without charge by writing to: The National Music Camp, Ann Arbor, Michigan.

Here are my selections chosen from the aforementioned lists, plus some personal additions. Should any of these compositions not be included in your state required lists I feel certain that you could write your contest chairmen for permission to perform any of these works since they are of first-rate musical quality.

### SOLOS CONTEMPORARY WORKS

Tuthill, *Fantasy Sonata*, in one mov., C. Fischer, \$1.50. Effective writing for our instrument. For the advanced player.

Difficulty lies in odd metres (7/8, 5/8) while actual technical problems are not too taxing. (Contest cuts: From 5/8 after fig. 6 to fig. 8; from 4/8 after fig. 9 to Molto Tranquillo near end.) Written in 1932.

Hindemith, *Sonata for Clarinet*, Associated Music, \$2.50. For advanced player. Requires well developed musicianship and sympathetic attitude toward the modern idiom. First-rate composition and extremely well written for the clarinet. Difficult accompaniment. Written 1939.

Milhaud, *Concerto for Clarinet & Orch.*, Elkan-Vogel, \$2.50 (Reduction for Piano). Very difficult work written for Benny Goodman by one of our most significant contemporary writers. For only the most advanced technicians. Written 1941.  
**STANDARD WORKS: DIFFICULT (GRADE V OR VI) MINIMUM OF 5 YEARS PLAYING BACKGROUND.**

Brahms, *Sonata No. 1 in F min.*, C. Fischer, \$1.50. 1st, 2nd or 3rd mov. for contest use. Requires maturity of musicianship but should be attempted by you more advanced players. The work you put into this selection will be well repaid. Must have first-rate pianist.

Brahms, *Sonata No. 2 in E♭ maj.*, C. Fischer, \$1.50. 1st movement only for Contest use. All fine for personal use. Must have first-rate pianist. Look both these Brahms Sonatas over carefully. Don't be fooled by lack of obvious technical brilliance. Play these works musically and your judge will be greatly pleased.

Haydn-Harvey, *Sonata Movement*, Boosey-Hawkes—Belwin.

Mozart-Bellison, *Concerto for Clarinet*, C. Fischer, \$1.50. This fine work has been excellently edited by Mr. Bellison. Any one of the three movements would be satisfactory for contest use although the 1st or 2nd would be most preferable. Again an awareness of the musical content of this solo is essential. Work with a good teacher will open the way to musical sensitivity. Here is a fine work to begin on. It is time that you advanced players realize there is more to choosing a solo than its mere technical display possibilities. If you play the first movement make the following cuts: Take only last 4 meas. of Piano Introduction; Cut from fig. 3 to fig. 5; cut from 3 meas. before fig. 8 to fig. 10; cut from fig. 13 to 4 meas. before end.

Buys, *Adagio and Tarantella*, Boosey-Hawkes—Belwin.

Endreson, *Rhapsody in G minor*, Boosey-Hawkes—Belwin.

Guilhaud, *1st Concertino*, C. Fischer. Originally for Oboe this work is extremely effective for Clarinet. Of more moderate difficulty than most others mentioned in this list. Has only a few awkward technical passages.

### STANDARD WORKS: MEDIUM (GRADE IV)

Avon, *Fantasia de Concert*, Alfred Music Co. De Caprio, *Impressions*, Rubank. Delmas, *Promenade*, Alfred Music Co. Jeanjean, *Arabesques* (very good), Alfred

## DENVER CLINIC DATES ANNOUNCED

MID-WEST CLINIC OFF TO  
BANNER START IN FIRST  
ANNUAL CHICAGO MEET

Chicago, Ill.—With a banner attendance of more than 800 directors from all parts of the country, the First Annual Mid-West Band Clinic achieved a resounding success in its inaugural sessions in Chicago last month.

The band men who flocked to Chicago from twenty states heard the cream of the crop among new and old publications served up in masterful style by the famed Joliet, Ill., high school band and a hand-picked All-Chicago organization, including many students from Vendercook School of Music.

The Joliet band played to a packed house in its Friday evening concert on December 12th. Charles Peters did the directing, substituting for Bruce House- necht who was present but too ill to conduct his outstanding organization.

The Saturday afternoon "Request Clinic" by the All-Chicago band featured numbers picked from a list of 150 selections by the attending directors. Conducting was done by Ray Dvorak of the University of Wisconsin, clinic conductor, and several other outstanding directors including H. E. Nutt of the VanderCook School of Music, Clifford P. Lillya of the U. of Michigan, Lee Hope of Notre Dame, Joe Gremelspacher of Indiana State Teachers and Newell Long and Gerald Doty of Indiana University.

Composers David Bennett, Neil Kjos, Paul Yoder and Forrest Buchtel also took turns in conducting their own arrangements.

The clinic was given under the three-way sponsorship of the VanderCook School of Music, Neil Kjos Publishing Co., and the Lyons Band Instrument Co., all of Chicago. The Lyons company opened their doors to the directors for an important repair clinic, a marimba demonstration by Clair Omar Musser and a percussion clinic by William Ludwig Sr. during the two-day sessions.

## Trumpet Threesome



YAKIMA, WN.—These three young trumpeters have made an outstanding reputation for themselves in numerous appearances throughout the state. They are ninth graders in Franklin Junior High and play in the band under Director Hunt. Top-notchers in contest work, they study privately under Otto L. Lagervall, Yakima music merchant and a former high school music supervisor in New York state.

A much-discussed highlight of the meeting was the luncheon address given by Dr. Sigfrid Prager of the University of Wisconsin, during which he discussed high school band problems from the viewpoint of an "outsider". The directors responded with a stirring ovation for the noted musician and educator.

The success of the clinic assures its continuance next year. Tentative dates are December 3 & 4.

(Highlights of Dr. Prager's talk are reprinted in the "Pen in Hand" columns of this month's SCHOOL MUSICIAN).

Colorado Directors Plan  
3-Day Meet in February

Denver, Colorado—Colorado Music Educators will rally in Denver on February 5, 6 and 7 for their annual mid-winter clinic, with a large attendance expected.

Guest directors who will head the various clinic groups include Ray Dvorak, director of bands at the University of Wisconsin; Grace Wilson, director of music in the Wichita, Kas., schools; and Morten Luvaas, director of choral music at Allegheny College in Meadville, Pa.

Bands, orchestras and choirs for the demonstration groups will be provided by the Denver Public Schools.

Other features of the three-day meet include a concert by the University of Denver Band under Lowell Little, a concert by the U. of Colorado choir, exhibitor's reception and instrumental demonstrations. There will be many informal round table discussions, lobby sings and luncheon meetings.

Principals, superintendents as well as directors in neighboring states are urged to attend the meeting. The annual clinic has achieved a splendid record over the years and Forrest W. Goff, secretary of the CMEA forecasts another highly successful meeting next month.

Drum-Beating Starts for  
Tri-State Band Festival

Enid, Okla.—It's never too soon to start publicizing something really worthwhile. Or at least, so reasons the management of the Tri-State Band Festival, the huge annual band picnic which makes the southwestern part of the U. S. rock with music each year. Milburn E. Carey, festival manager, is already reminding directors to mark the dates, April 15-17, in big red letters.

400 Hoosier Bandsmen Play  
in Big Jasper Festival

Jasper, Indiana—Over four hundred high school musicians, representing six Indiana bands took part in a music festival here on Dec. 13th. Glenn Cliffe Bainum, director of bands, Northwestern University, was guest director for the concert program.

An afternoon parade of bands preceded the evening concert. Bands participating in the program were Jasper—John B. Schnabel, director and festival chairman; Huntingburg—Dalton Wicker, director; Tell City—Paul Silke, director; Oakland, City—Justin Bradbury, director; Princeton—Arthur Dragoo, director; and Bedford—Howard Thomas, director.



DIRECTORS from twenty states got together at a luncheon meeting during the Mid-West Music Clinic in Chicago. Ray Dvorak of the University of Wisconsin acted as master of ceremonies and Dr. Sigfrid Prager, of Wisconsin, made an inspiring talk.

5/8)  
are not  
8 after  
g. 9 to  
then in

Asso-  
player.  
ship and  
modern  
and ex-  
clarinet.  
1939.  
Orch.,  
Piano).  
Benny  
nificant  
e most  
941.  
ULT  
OF 5  
ND.

in., C.  
ov. for  
musi-  
by you  
you put  
repaid.

aj., C.  
ly for  
al use.  
k both  
refully.  
s tech-  
music-  
greatly

ment,  
Clarinet,  
has been  
a. Any  
uld be  
ugh the  
ferable.  
al con-  
ck with  
to mu-  
work to  
vanced  
choosing  
ay pos-  
vement  
ly last  
at from  
before  
3 to 4

Boosey-  
Boosey-

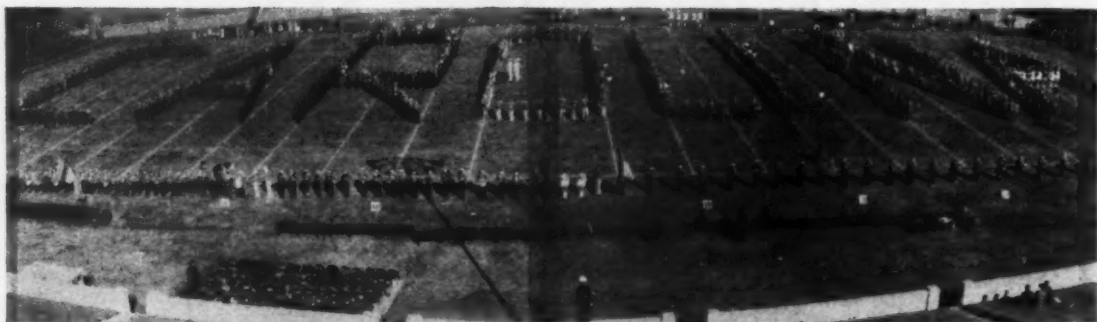
Fischer.  
xtreme-  
re mod-  
entioned  
wkward

red Mu-  
Rubank.  
sic Co.  
Alfred

ry, 1948



# CAROLINANS STAGE MASSED BAND SHOW



NOTHIN' COULD BE FINER to the eyes and ears of a Carolina football crowd than a dozen Carolina high school bands in letter formation to spell (you guessed it) "Carolina." Shown above in rehearsal for the big band show at the University of North Carolina's stadium at Chapel Hill, the bands presented an outstandingly smooth performance and executed some tricky maneuvers under James C. Harper, Herbert Hazelman and Earl Slocum. Photographic freak caught directors shadow with raised arms.

## Traveling Kansans Thrill Colorado Fair Throngs

**Hoxie, Kansas**—Though they're busy with the usual mid-year band routine, band members here are still talking about their wonderful tour last August which took them to the Colorado State Fair in Pueblo to perform as official band for the festivities.

Traveling by chartered bus, the Hoxie band managed to get in plenty of sightseeing on their junket, including stopovers in Denver, the Royal Gorge, Estes Park and Altopark during their week-long tour.

Climax of the tour came when they stepped out to lead the grand entry parade

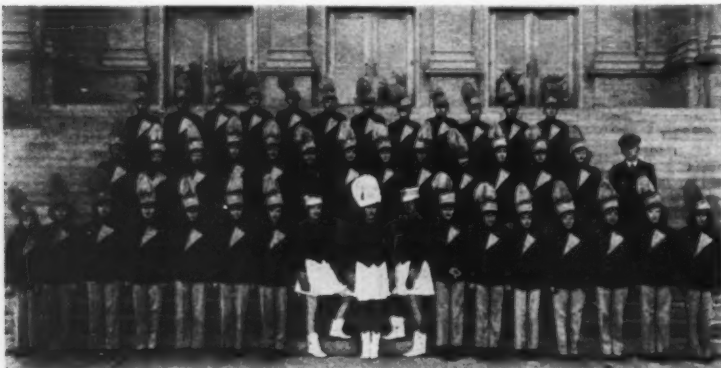
at the fair and thrilled to the applause of 15,000 persons. Under Director Lloyd R. Taylor, the Hoxie Band made innumerable friends and won warm praise for their several performances in Pueblo.

Said the Pueblo *Chieftain*, "... one of the finest ever to appear here." At a special evening performance they again thrilled a large audience. According to the *Denver Post*, they "... put on a razzie-dazzle performance that brought the spectators to their feet cheering time and again. The Hoxie organization mixed fancy marching steps with a fireworks display and ended with a swing number that brought tremendous applause."

Director Taylor counts the Colorado reception one of his greatest thrills. Prior to coming to Hoxie three years ago, he had directed high school bands in Rexford and Goodland, Kansas, and in Walsenburg, Colo. A Kansas University graduate, he did a two-year trick in the Air Forces Band.



Director Taylor



OUTSTANDING high school band of the Sheridan Community High School of Hoxie, Kansas, enjoyed their role as guest artists at the Colorado State Fair last summer. The Kansans thrilled thousands with their unusual routines. Lloyd Taylor is the director.

## Twelve High Schools Take Over University Gridiron

**Chapel Hill, N. C.**—A dozen North Carolina bands took over their State University's gridiron here on November 29th at the annual Virginia-Carolina game and turned in one of the slickest massed band performances ever heard in this vicinity.

The college bandsmen gave the high schoolers a free hand and admired the show from the sidelines. The Greensboro band took the part of the U. of North Carolina band, while Lenoir represented the Virginians.

Paying strict attention to the baton, the high school bands spelled out "Virginia" and played that school's alma mater song with James C. Harper of Lenoir doing the conducting. They then formed the word "Carolina" (see cut) while Herbert Hazelman of Greensboro, president of the North Carolina Bandmaster's Association led them.

### ABOUT FACE

A neat trick of showmanship followed. Prof. Earl Slocum, U. of N. C. bandmaster, conducted the massed bands in the first half of "America the Beautiful." Halfway through the number the bands did an about face on signal and completed the number without a hitch while Bandmaster "Jim" Harper led them from the opposite side of the field.

Bands taking part in the big show included Lenoir, Greensboro, Durham, Sanford, Oxford, Mooresville, Henderson, High Point, Winston-Salem and Salisbury.

## Iowa Bands Shows Off Repertoire in Concert

**Washington, Ia.**—The Washington High School Concert Band presented a varied concert program to a large audience on December 11th, with Director Melvin Hill conducting. Heard on the program were Greig's "Peer Gynt Suite," Long's "Christmas Rhapsody," Smith and Bernard's "Winter Wonderland," and Berlin's "White Christmas." Student Conductor Robert Steele assisted in the program.



# Novel Ideas in New Jersey Festival

## Paul Whiteman Conducts Massed Band Finale

Passaic, N. J.—Twelve high school bands thrilled a packed stadium here on October 23rd with the biggest festival program ever seen in this area. A performance of massed bands under Paul Whiteman, dean of modern American music, topped off the huge spectacle.

Sponsored by the Passaic Herald-News, the music fete was promoted to increase interest in school music programs and it went far over the mark in achieving its aim.

The bands engaged in a friendly marching and playing rivalry during the program, striving to outdo each other in colorful stunts and presentations. But through it all, the fine musicianship of the young players repeatedly won the applause of the large crowd.

Among the novel ideas presented was the locomotive formation of the Wood-Ridge band, the swing step routine to "Alexander's Ragtime Band" by the Lodi band and the twirlers from the Hawthorne band.

A comedy highlight that left the audience limp with laughter was the "Dumb Drum Major" routine of the Passaic Valley High School Band. In a series of complex maneuvers, Drum Major Arno Hohn and his bandsmen just couldn't seem to get together, resulting in hilarious confusion. Director Frank Groff then sent in a "sub" whom he had been warming up on the sidelines and the number ended with the stirring musical showmanship characteristic of the band.

### "POPS" WHITEMAN CONDUCTS

In the grand finale, Paul Whiteman mounted the brightly lighted podium to



**MUDDLED MAJOR** is Arno Hohn of the Passaic Valley High School Band, posing with the band's majorettes during their comedy routine at the huge music festival held last October in Passaic, N. J. The girls are, kneeling, l. to r. Joanne Mathias, Marilyn Ross, Connie Beun, Edna LaBruto. Standing, Lois Campbell, Pat Tossit.



**PAUL WHITEMAN** talks shop with New Jersey high school majorettes. Left to right are Joan Perry, Rutherford; Alice Imbroggero, Hawthorne; and Connie Beun, Passaic Valley high.

lead the twelve bands in "Our Director" and Sousa's "Washington Post March."

"Chillun," said the noted director when the number was finished, "we were really jumping that time!"

Mr. Whiteman rated the festival one of the best musical ideas he had seen in a

long time and urged the continuance of the event. The rotund bandmaster who is also director of music for the American Broadcasting Company and a noted disk jockey as well, said that he had particular interest in the performance of high school bands.

"My father," said Mr. Whiteman, "was director of music in the Denver city schools for 53 years, and he founded the first high school band in the country more than 60 years ago.

"My father would have been a proud man if he could have been here tonight," said the famous conductor.

## String Clinic Successful, Michigan Plans for More

Kalamazoo, Mich.—A two day string clinic, the first of its kind in Michigan, was held at Western Michigan College December 4 and 5, when approximately 200 directors, public school and private teachers discussed the problems of class instruction in strings.

Plans were made for a series of tri-city string festivals during the next three years in which the schools of Battle Creek, Lansing, and South High, Grand Rapids, will participate. The first festival will be held May 12 in Battle Creek. Directors in the three centers are Paul Tammi, Battle Creek, G. B. Litten of

South High, Grand Rapids, and H. D. Bergen, Lansing.

The clinic was arranged by Julius Stulberg, associate professor of music in charge of string instruction at Western Michigan College, assisted by Elmer Beloff, also of the music faculty of Western Michigan College.

George Bornoff, instructor in strings and chamber music at Columbia University, was the guest speaker for the opening day. Paul Painter, Chicago, formerly director of the national championship high school orchestras of Winfield, Kansas, was guest speaker for the second day. Through the cooperation of the Gamble Hinged Music Co. he presented a large variety of material for use of orchestras at various levels. Throughout the day this material was sight-read by an orchestra of approximately 175 players, including high school students from cities represented at the clinic, with Western Michigan College Symphony Orchestra as a nucleus.

### Don't Miss

... the big contest story on Page 24. Time is short!

# Culver Spotlights Music Program



A popular highlight in the summer's music program at Culver is the moonlight serenade by the Navy Band from the deck of the "O. W. Fowler." The fifth annual lake concert found cottagers and visitors from far and near lining the shore of Lake Maxinkuckee. Adding a Venetian touch to the picturesque setting were the gaily lighted piers along the lake shore. The academy conducts a broad musical program.

Culver, Indiana—Music occupies an important place in the overall program at Culver Military Academy. The practical and progressive course in music is an integral part of the educational plan of the world famous military school where military training is uniquely used as an adjunct for academic training on a secondary level. Offering extensive instrumental and voice courses the Academy's musical department extends its work into every phase of school activity.



Col. Payson

Educational recordings and music collections including the Carnegie Foundation Library, are utilized in all academic departments.

Culver Military Academy, founded in 1894, is located one hundred miles southeast of Chicago. The school is conducted by the Culver Educational Foundation and during the winter time a capacity enrollment of 650 youths from all over the world are enrolled in the four year course offering preparation for higher education. In addition to the Academy's secondary education program, the Foundation conducts for eight weeks in the summer, three camps; the Naval School, the Cavalry Camp and the Woodcraft Camp.

Music activities at the Academy are centered in the Music and Art Building where thorough instruction is afforded in piano, organ, voice and all band and orchestral instruments. Theory courses such as harmony, counterpoint and or-

chestration, appeal to those cadets who wish a broader background either for instrumental work or specialization.

Opportunity for expression is afforded by a band of sixty pieces and a ninety piece band in the Summer School, a glee club of fifty voices, various chamber ensembles and a dance orchestra.

Erected in 1940 the Music and Art Building is a delightful workshop for youthful musicians. From the standpoint of architecture, every available space is put to practical use. Sound-

proofed and air-conditioned throughout, those who desire may pursue their interests in attractive surroundings.

A large band room, with an adjoining library and an instrument room is supplemented by nineteen practice rooms, ten of which are equipped with pianos, one with an electric organ, while the remainder are used for instrumental practice.

In the beautifully appointed listening room cadets may comfortably listen to recordings of finer compositions. The department has available more than 600 records of the Carnegie Record Set.

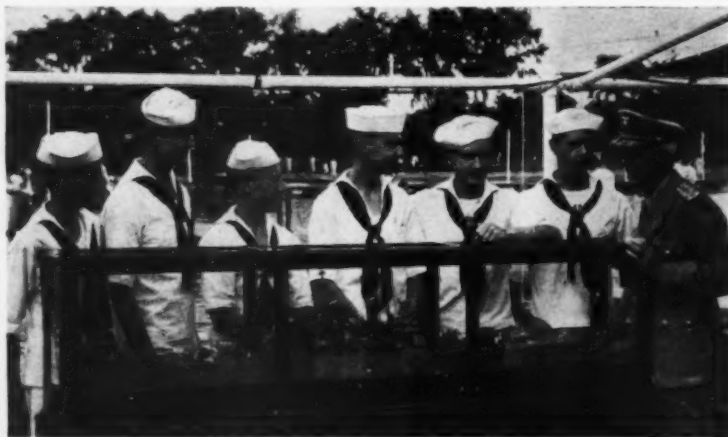
Lt. Col. E. T. Payson is Chairman of the Music Department and Director of the Band. Through his leadership accomplished musicians are brought to the campus for programs on the assembly series.

Culver musical units take part in and sponsor programs throughout the Middle West. Each year they produce the Culver Community Festival involving a choral unit of 250 voices, and an instrumental unit of 150 pieces.

Large crowds are attracted to the Sunday evening band concerts held on Culver's picturesque campus. During the past season the Summer School Band, comprised of 90 pieces and representing outstanding musicians from eighteen states presented a delightful concert at the Wilmette, Illinois, Amphitheatre.

Perhaps a highlight in a summer of music at Culver is the moonlight serenade on Lake Maxinkuckee. The band, aboard a three masted square-rigger, plays appropriate music along the shore line of the lake. Hundreds of Northern Indiana music lovers come to the shore of the lake for the occasion which is given a Venetian touch with the cottagers decorating their piers with gaily colored lights.

Culver's approach to the music and fine arts program is not to develop professional artists and musicians, but to produce a love and an appreciation of what is good in art and music for creative self-expression and recreation.



Admiral Harry E. Yarnell, Director of the Culver Summer Naval School, exchanges "scuttle butt" with six Lenoir, North Carolina, bandsmen who were members of the 1947 Culver Summer Naval School Band. All six are members of the Lenoir High School Band directed by James C. Harper. Left to right are: George F. Harper, Clarence R. McLain, Robert T. McGimsey, James C. Harper, Jr., Lafayette Wall and Harold L. Gilliland, Jr. The school is one of Culver's three summer camps.

# VIRGINIANS DRAMATIZE FOOD NEED

## Maury Band Spells It Out for Football Crowd

Norfolk, Va.—The Maury High School Band dramatized the necessity for food conservation in a highly effective manner during the halftime show at the annual Thanksgiving game.

The band spelled out "Save Food, Keep Peace" for the holiday crowd in letters big enough to be read by passing airplanes (see cut). A block "M", an eagle and the initials of Granby High School, their football rivals, completed the Maury formations with appropriate music highlighting each maneuver.

Following the football season the Maury band moved indoors to begin rehearsing under Director Sidney Berg for their annual Winter Concert on January 22nd. This is Mr. Berg's first year as orchestra conductor, in addition to his band duties.

The concert numbers being prepared include "Tales from Vienna Woods" and selections from Pinafore by the orchestra and selections from "Carmen," "Procession of the Nobles" by Rimsky-Korsakov and "Grandma's Rumba" by the band.

## NEW CAROLINA FOUNDATION PROMOTES YOUNG MUSICIANS

Brevard, N. C.—A unique musical enterprise with a highly cultural accent has been accomplished by the people of Brevard, North Carolina, in the recent permanent establishment of an organization to be known as the Brevard Music Foundation, said to be the only one of its kind existing in the South, and one of the few in the nation.

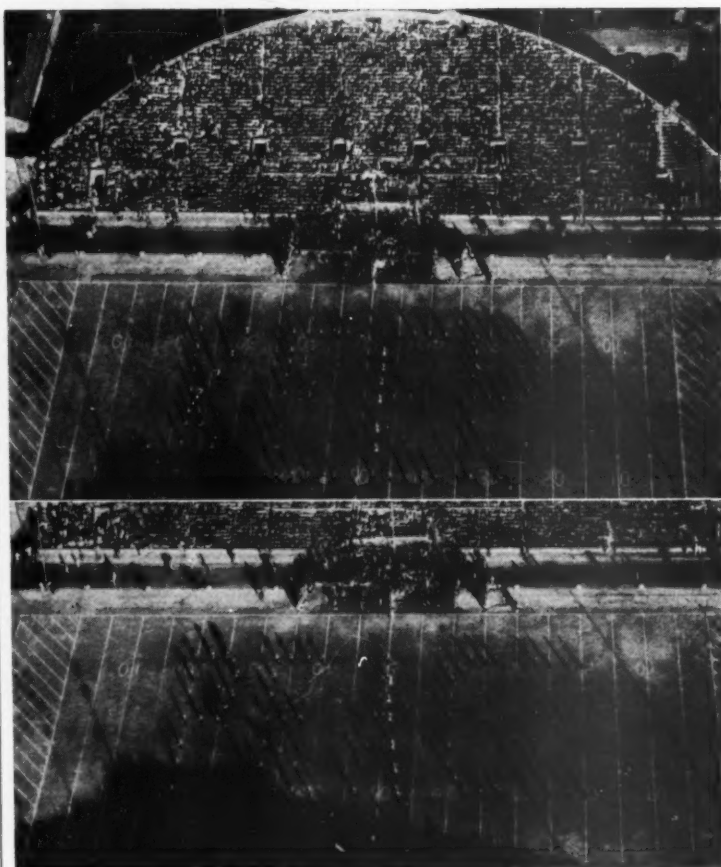
The new, non-profit foundation combines two musical projects already under way at Brevard, which have proved so successful as to make further expansion eminently desirable. The Transylvania Music Camp and its adjunct, the Brevard Music Festival Association, were re-established as the Brevard Music Foundation, creating a definitely permanent and practical musical organization.

The purpose of the new venture will be to serve the cause of music in this state and throughout the country, in the instruction of music students, both young and adult, to present and to promote artists, both new and mature, and to meet the South's growing demand for music of the highest caliber.

### PFOHL DIRECTS CAMP

Mrs. Henry N. Carrier of Brevard, who has served for the past two years as president of the Association, was elected as president of the Foundation, at a meeting of the thirteen-member board of directors last month, at which a charter drawn up by the Secretary of State was presented and accepted for the new order.

James Christian Pfohl of Davidson, director of the camp and musical director of the Association, will continue in that capacity, and also as a member of the board.



DRAMATIZING the government's food conservation program, the Maury High School Band of Norfolk, Va., spelled out "Save Food, Keep Peace" for Thanksgiving Day football throngs. The airplane photos above show the last two words in Director Sidney Berg's formations. Other formations included a block "M" and a large eagle.

## VanderCook School of Music Expands Facilities to Increase Enrollment

Chicago, Ill.—The VanderCook School of Music has tripled its enrollment in the past two years. By adding a second dormitory it is now equipped to enroll an additional thirty-five or forty pupils the second semester which begins February 7. The school is on the approved list for training under the GI Bill of Rights.

Special Saturday classes are also available for band directors, beginning February 7, where they may come each Saturday and take practical "Refresher Courses" and earn as high as six to eight semester hours of Advanced Credit. During the first semester there were about one hundred enrolled.

Fourteen different Special Saturday Classes have also been planned for High School Musicians beginning February 7, including Student Conducting, Harmony, Theory, High School Musicianship, Music

Appreciation, Baton Twirling, Drum Majoring, Marching Band, Chorus, Concert Band and many others. Baton Twirlers will be happy to know that both Larry Hammond and Robert Abbott are teaching the twirlers.

For full particulars concerning these special Saturday Classes write to The VanderCook School of Music, 1655 Washington Blvd., Chicago 12, Illinois, attention Lee W. Petersen, Co-ordinator.

### Start Now

... to cash in on one of the many prizes in the SM's new contest. See page 24.



## The Leathernecks Like It Hot

### Versatile Marine Band Ranges from Sousa to Swing

Washington, D. C.—The world renowned Marine Corps Band, long known for its topnotch performance in the concert field, has finally come into its own as Master of Swing.

The Marine Corps Band has contained a dance band as long as anyone can remember, but it is only since its recent



Corporal David Robbins points out a correction in the score to a Marine Corps musician. Robbins heads the swing section of the Marine Corps band, has streamlined its music.

reorganization by Corporal David Robbins that its music is of a quality to rate among the leading "hot" bands of the country.

Corporal Robbins, who started his musical career when he was attending Sam Houston College in Huntsville, Texas, is a quiet, unassuming person greatly resembling the late Glenn Miller.

#### REJUVENATED BAND

When he took over the swing band, it was producing music reminiscent of Guy Lombardo, Wayne King and Shep Fields. The first thing he did was to gather the men together and have them play one of his own arrangements. This proved so popular with the members of the band that his greatest problem since then has been in turning away eager candidates who don't meet his exacting standards.

The band is now composed of 17 members, consisting of five saxophones, two of whom double on clarinets, four trombones, including Dave, four trumpets, one piano, one bass fiddle, one set of drums and one vocalist, male.

#### DIXIELAND MARINES

Within this swing band is a section known affectionately as "The Dixieland Sextet." On a rare occasion when the entire band does not know a request number, the sextet comes to the rescue. Anything goes, from boogie woogie and the blues to soft sweet melodies like "The Blue Danube."

The band plays chiefly at dances for

(Continued on page 26)

## "School Musicians in the News"

# Will You Be a Winner in this Cash Prize Contest?

### You Can Win, Start Now —Contest Closes Jan. 31

Yes, there's still time for you to be a winner in The SCHOOL MUSICIAN'S exciting cash prize contest, "School Musicians in the News." And if you are one of the many winners (and why shouldn't you be?) you'll have not one but two rewards coming to you.

First, there's the thrill of seeing your own by-line story in print in a national magazine. And second, the thrill of winning some crisp, crunchy bills that are yours alone for spending purposes.

Yes, there's time, but you'll have to get into action right now! The contest closes at midnight, January 31st. That's just a few days off, so there is no time to lose.

This is the simplest contest you ever entered—and the most fun. Here's all you do:

1) Write a brief story about someone you know who plays in a school band or orchestra. Just 200-500 informal, everyday words, the same as though you were talking to a friend. Give us as clear a picture of that person as you can. (Don't fret over spelling and grammar—they

don't count in this contest.)

2) Have your director read your story and put his name on the last page. That certifies that you are a real school musician, and that your personality is the same.

3) Get a snapshot of your personality and send it along with your story to "SCHOOL MUSICIANS IN THE NEWS," c/o The School Musician, 28 E. Jackson Blvd., Chicago 4, Ill. Be sure to include the name of the contest, "School Musicians in the News," in the address.

And that's all there is to it!

Easy? Sure it is, and here's the best part: for the best story as selected by our editors there's a check for \$10.

Second prize winner gets a check for \$5.00.

Third and fourth prize winners get checks for \$2.50 each.

And for every other contest story that we publish, we will pay \$1.00. There is no limit on the dollar prizes, and we'll use as many stories as we can, provided they're worthy of publication.

There are plenty of prizes—and you can win. Get your news story in the mail today!



Dressed in colonial style Marine uniforms, the Marine Corps swing band gives out with some up-to-date music at a celebration of the 150th anniversary of the corps recently.



# Potpourri

By John Harpham

## HOW AN INDOOR BLIZZARD BROUGHT DOWN THE HOUSE

ANECDOTES FLEW THICK and fast at the banquet session of the University and college band conductors conference

held recently in Chicago. And, as usual, Dr. A. A. Harding topped a field of skilled raconteurs with some recollections of former Illinois bands.

Used to go in for a lot of novelties at concerts, recalled Dr. Harding, and one of the most popular was a wedding number. The



oboe played the part of the minister, solo flute was the bride, cornet spoke up for the groom and other instruments were in character.

◆ ◆ ◆

A cut-up in the percussion section in those days, said Dr. Harding, was a young sprout named "Rusty" Bainum, who now directs bands at Northwestern. Bainum and his drummer cronies conceived the idea that a shower of simulated apple blossoms would be just the thing to top off the production of the wedding number.

"The concert that night was in Bloomington," mused the Illinois director, "and Bainum and his pals found a stagehand who was all wool and a yard wide, especially between the ears. They gave this fellow a bag of stage snow, and sent him aloft above the stage. 'When the band starts to sing,' they instructed him, 'let 'er go!'"

"The wedding number was the only one with any singing, but the concert ran long and the wedding had to be omitted.

"At the end of the concert, as is our usual custom, I motioned the band to rise and sing the Illinois Alma Mater, 'Hail to the Orange.' We hadn't sung two bars before the snow came down in torrents, and by the end of the number the band was literally snowed under.

"And, of course, the audience thought it was the best part of the show."

◆ ◆ ◆

BILL REVELLI, conductor of the University of Michigan bands, preceded Dr. Harding on the banquet program and told about the extensive preparations involved in taking the Michigan band across country to play at the Rose Bowl game in Pasadena.

Rehearsals were a big problem. With the gridiron snowed under there was no place to work out special formations for the big game. Finally solved the problem by hauling the band on daily jaunts to

## TENNESSEANS SHOW CHAMPIONSHIP FORM



ALCOA, TENN.—Fifty-one members strong, the fine marching band of the Alcoa High School rates high in both concert and marching wherever they perform. At last spring's East Tennessee Festival they copped a superior on their marching and excellent on their concert performance. Their Drum Major is William Murphy. A. R. Strang directs this top-notch musical organization and has given it a real polish.

the hangar at Willow Run, which is as big as three football fields.

The \$35,000 cost of the trip to Pasadena was underwritten by a major motor car manufacturer as a good will gesture only, no publicity strings attached.

◆ ◆ ◆

RAY DVORAK, who was the polished m.c. at the university directors banquet, was spending his second hectic week-end in Chicago and apparently enjoying every minute of it. The week before he served as guest director, toastmaster and genial greeter to hundreds of band men at the Mid-West Band Clinic.

The Mid-West Clinic, which actually had a nationwide attendance, brought forth a new wrinkle that drew warm praise from the high school directors who attended. That was the "Request Program," in which an All-Chicago high school band played random requests from a list of 150 new numbers. Directors liked the idea of hearing what they wanted to hear. Everyone was pleased but the librarian, who must have aged ten years while feeding scores to the men on the podium.

◆ ◆ ◆

DR. SIGFRID PRAGER, whose luncheon address at the clinic drew bouquets from everyone in attendance, is in dead earnest about his idea to send a high school band to South America. Says it will do more for cultural relations than a thousand Lana Turners.

There's plenty of evidence to back him up. About a year ago the SM reported on the trip of the Carlsbad, New Mexico, high school band to Chihuahua in Mexico. Director Stanley Siebenthal revealed that the reception was both incredulous and enthusiastic. Good band music and snappy marching stirred the warm-hearted Latins to a rousing demonstration, although they found it hard to believe that such magnificent instruments and uniforms were standard equipment in U. S. schools.

## Kansas Woodwind Quintet Plans Concert-Clinic Tour

Wichita, Kas.—A professional woodwind quintet, one of the few of its kind in the Mid-West, is beginning its second year at the University of Wichita, and will be available this year for concerts and for clinics, according to James Kerr, leader of the group.

"We are particularly interested in putting on demonstrations of the various instruments before groups of young musicians, because we feel that too few high school and junior college musicians are acquainted with the techniques and the possibilities of these instruments," Mr. Kerr said.

Members of the organization all play with the Wichita Symphony and are members of the American Federation of Musicians. They are Howard Halgedahl, bassoon; Walter Wehner, clarinet; Robert Bays, French horn; Dorothy Feemster Terwilliger, flute; and Mr. Kerr, oboe.

Arrangements for concerts and clinics, or for combination concert-clinic programs, can be made with Mr. Kerr, University of Wichita.

## Festival Dates for '48 Announced By President of Connecticut Educators

New London, Conn.—Miss Elizabeth Sonier, President of the Connecticut Music Educators Association has announced the date and place of the three spring All-State Adjudication Festivals as follows: Wednesday, March 31—All-State Choral Festival, Williams Memorial Institute, New London; Thursday, April 15—All-State Orchestra Festival, Greenwich; Saturday, May 15—All-State Band Festival, Danbury.

# MIAMI STUDENTS LEARN MUSIC THEORY

By Elaine Iskin  
Band Reporter

Miami, Fla.—The progressive Miami Senior High School Music department is on the move again. This time the group, under the leadership of Bandmaster Al G. Wright, has set a precedent for other Florida schools to follow by offering courses in music theory and music appreciation.

The Theory course, which is taught by Mrs. Gladys Ditzler, may be taken for one or two semesters. It offers one half credit per term. In this class students are taught harmonization, scale building and how to write simple melodies. Miami High's one hour course is equal to the "100" course in college.

Music appreciation is another feature of the new MHS music program. In this hour subject, which is open to all students, the pupils study, listen to, and discuss all types of music.

"Purpose of this course," explains instructor Mrs. Ditzler, "is to increase the student's appreciation of music, to give him a better understanding, and to enlarge his vocabulary of musical literature." During class periods the students play records, discuss musical history, and learn the various types of music. Appreciation offers a half credit per semester and may be taken either for a term or the entire year.

Mrs. Ditzler also teaches beginner, intermediate and advanced classes in violin, cello and string bass, the instruments that form the string section of an orchestra.

In these classes, students learn to play in harmony and unison. Orchestra work will give them a chance to play more advanced music that they may encounter later.

"Since all practicing is done in the classroom, no outside work is required," comments the instructor who is a charter member of the University of Miami Symphony orchestra.

"These classes are believed to be the first regularly scheduled ones of their kind in Florida," points out Bandmaster Wright.



With new courses in Theory and Music Appreciation, Miami Senior High School now extends its instrumental training program to even broader fields. Above, the instructor, Mrs. Gladys Ditzler, conducts a class which includes listening to various types of music and study of the various instruments, their history and their effective use.

## The Leathernecks Like It Hot!

(Continued from page 24)

enlisted personnel and at parties for Congressmen and their families. In addition, some belong to a group which provides dinner music at the White House for social functions. Any dances or parties the men work are classed as "EPD"—extra playing duty.

The high spot of the year is the Marine Corps Birthday Ball when the bandsters dress in costumes of the George Washington era.

But this swing band is only a small part of the Marine Corps Band. This world famous organization is as old as

the Corps itself and in the old days was used to recruit new members for the Marines. From its meager beginnings as a drum and fife corps, the Marine Corps Band has grown to the crack 85-piece organization of today that is known as "The President's Own."

### BIG BAND TOURS

The Band is on call at all times to play at official functions, parades and to entertain visiting dignitaries. Each year the Band goes on a concert tour and each year they try to cover a different section of the country so that people the nation over will have an opportunity to become acquainted with their music.

At one concert in Chicago they played to an estimated audience of 58,000. It is believed that this is the largest crowd ever gathered to listen to a musical program.

### IN SOUSA'S FOOTSTEPS

The Band is presently under the leadership of Marine Major William F. Santelmann, whose father in 1902 introduced the symphony orchestra in ceremonies at the White House, after four years of preparation.

Today, each man is required to play two instruments, one for the band and one for the orchestra.

Perhaps the best known of the Marine Corps Band leaders was the famous "March King" John Philip Sousa, who gains greater acclaim each year for his own compositions.

One of the greatest assets of the Marine Corps is its versatility—and the Band certainly fills this bill. From symphony to jive—the Marine Corps Band is always ready to render "music at its best."



Putting to practical use the knowledge gained in the Theory and Music Appreciation courses, student director Lyn Bermen is the center of attention as he puts the Miami High School Band through its paces during the State Band Contest held last April.

Music Co. *Claire du Matin*, Alfred Music Co. *Le Clair, Musette & Scherzo* (o.k. Musette only), Nell Kjos. Scarmolin, *Introduction & Tarantella*, Pro-Art Publications. Thornton, *Une Pensee Lointaine* (good), Cundy-Bettoney.

#### ENSEMBLES

##### 2 CLARINETTS

Mozart-Rosenthal, *Duet Arrangements*, Weaner-Levant, Grade 2-3. Scarlatti-Rosenthal, *Duet Arrangements*, Weaner-Levant, Grade 3. Sarlit, Henry, *Vingt Etudes de Dechiffage*, Schott Freres, mod. difficult.

##### 3 CLARINETTS

Rosenthal, *Clar. Trios (18th cent.)*, Edwin H. Morris, Grade 3, (Excellent). Purcell, *Chaconne*, Edition Musicus, Grade 4. Shanks, *Sonata of Moods & Humors*, Gamble Hinged, Grade 4. Kummer, *Trios—Op. 24, 53 or 59*, Cundy-Bettoney, Grade 5. Bouffil, *Trios—Op. 7 or Op. 8 No. 1, 2 or 3*, Cundy-Bettoney, Grade 4-5.

##### 4 CLARINETTS

Cohen, *Alabama Sketches* (Overplayed, but good), Whitmark, Grade 4. Stamitz, *Andante*, Cundy-Bettoney, Grade 4. Desportes, *French Suite*, Andraud, Grade 4-6. Dallin-Westphal, *Fountains at Dawn*, Belwin, Grade 5.

Be sure to see: Manuscript Music Editions, P. O. Box 95, Birmingham, Mich. Write for information on Woodwind ensembles; especially Clarinet combinations.

For easy material, 4 B $\flat$  Clarinets, see any of Leopold Liegl arrangements, pub. by C. Fischer.

For light encore material, pure fun in modern settings, see David Bennett series published by Gamble-Hinged, especially good are *Swing Low* and *Loch Lomond*.

##### FLUTE OR OBOE & CLARINET

Andraud arr., *12 Duets from Classic Masters* or *Duos Concertantes*, Series 2 & 3, Andraud pub. Grade 3-6.

##### FLUTE, OBOE, CLARINET

Andraud arr., *18 Trios from Classic Masters*, Andraud pub. Grade 3-5. Excellent material for ensemble fun. Can use with Violin substituting for either Flute or Oboe.

##### FLUTE, CLARINET, BASSOON

Kummer, *Trio in F, Op. 32*, Rubank, Grade 4-5. Excellent treatment of tonal possibilities.

##### VIOLIN, VIOLA, CLARINET

##### OR

##### OBOE, CLARINET, VIOLA

*Suite* by Randall Thompson. Very good. Mountain folk-song material. Grade 5.

##### CLARINET, VIOLA, PIANO

Mozart, *Trio*, Schirmer, Grade 4. Excellent work. Fine chamber music. If you know a good violist be sure to get together on this.

##### CLARINET, CELLO, PIANO

Beethoven, *Trio, Op. 11*, Boosey-Hawkes, Grade 5. This work is among any collection of the complete Trio editions of Beethoven for Violin, Cello and Piano. Intended by Beethoven for performance with Clarinet instead of Violin.

Brahms, *Trio, Op. 114*, Peters, Grade 5. An outstanding work among clarinet chamber music. It is even quite first-rate Brahms. An excellent example of potentialities of this rather unique combination.

##### CLARINET & STRING QUARTET

Here is your greatest future enjoyment. Why not look into this material now? Get the Mozart Quintet today. One thing—all this material is for A clarinet rather than B $\flat$ . Mozart, Brahms, Reger—all grade 5 and 6. But get them and start making them a part of your background.

(Continued on page 28)

I find the new William Frank  
Classic Model Trumpet the  
easiest-blowing horn I have  
tried. Its rich, full tone  
and perfect intonation make  
it one of the finest trumpets  
today.

Sincerely,

*Dick Koons*

NATIONALLY RE-  
KNOWNED SOLO  
TRUMPETER . . .  
SAN ANTONIO  
SYMPHONY

See, hear, play these  
master creations. Write  
for name of nearest  
dealer. YOU CAN BANK  
ON A FRANK.



*William Frank Company*

CHICAGO

Where Craftsmanship Has Been a Tradition Since 1909

*Exclusive Distributors*

**TARG & DINNER, Inc.** The Wholesale Music Center

425 S. Wabash Ave., Chicago 5, Illinois



## The Double Reed Classroom Bassoon . . . Oboe

By Bob Organ

1512 Stout St., Denver 2, Colorado



I have had many letters inquiring about certain tones on both Oboe and Bassoon as being stuffy and often thin in sound. The fact of them being stuffy one time and thin another has led me to the following subject—Tone Production—which we will discuss in general and I believe will cover the inquiries completely. If a tone plays alright one time then either stuffy or thin the next time it surely can't be the fault of the instrument. It is definitely the way we are blowing them.

When we speak of Tone Production there are many things to take into consideration. First of all, let's draw an outline of important factors, then talk about them. This will give us a better idea of the differences of sound or quality of tone and perhaps a better idea of what really is or isn't responsible for good or bad tone.

For instance: What causes the tone? What is the required type of tone? What maintains the pitch? Where do we take hold of the reed? What is the necessary

amount of lip pressure on the reed? Quality of reed or texture of cane from which a reed is made? The proper cut of reed shape? Volume control, etc.?

These are important factors which every double reed player should think over in his or her mind so that each factor is clear, both within itself and the importance it maintains in connection with each of the others. The ultimate result is this: they all act in one operation—Tone Production. Whether the tone be good or bad, there is a cause or reason for it being so. Let's find out what makes the difference. It is quite natural that we want our tone to be good.

Referring back to "What causes the tone?" The approach to this can be from many angles—but for now let's think of it this way. The TONE of double reed instruments is produced by blowing air, or wind, through the double reed, causing the reed to vibrate. This we all know, but that alone is not all that is necessary.

### Toward Better Tone

In addition we must know where to take hold of the reed; the type of sound required; the pitch required; the amount of pressure of the lips upon the reed; the amount, or volume, of air to blow through the instrument; the speed at which the air travels, etc.

All of these will depend entirely upon just what we want to hear, which is the first requisite. We mentioned above that we want a good tone. On this point everyone agrees—A good tone is one that has resonance in sound, free sounding, not hard, choked or pinched. This type of tone can be made only if it feels that way to the player.

Again, double reed instruments are

wind playing instruments and the air, or wind, must go through them freely in order to get a free, resonant sound or tone.

If you read our column in the December issue you will remember the HARMONIC POINT or CACKLE of the double reed. If you didn't it is important that you know.

### Harmonic Point

Every double reed has a harmonic point or cackle when you blow through it, when not placed on the instrument, that sounds like you might be blowing through two reeds at once. (Every reed will vary as to place.) This is the spot upon which the lips should be placed when blowing and the lips should have the feeling of gripping completely around the reed and not across it. This means that the corners of the mouth should push forward and not be drawn backward as so many of us are inclined to do.

The amount of lip pressure upon the reed should be only enough to control and not to the extent of biting or pinching. Biting or pinching kills the very thing we are trying to keep alive—vibration of the reed.

As a comparison, ring a bell then take hold of it with the hand and see how quickly it stops ringing; or take hold of a bell and try to make it ring while you are holding it. It is exactly the same effect to pinch or bite a reed and expect it to sound with resonance.

The pitch of the tone is controlled completely by the SPEED of the air blown through the instrument. This point is open to discussion as there are various ways of controlling the speed of air which in reality controls pitch.

a) In biting or pinching the reed you change the size of its opening automatically changing the speed of air going through it. b) You can actually blow a faster or slower speed of air. c) You can control the speed of air by opening or closing the throat without changing the opening of the reed.

### Speed and Volume

First, let's analyze a): By changing the opening of the reed through biting or pinching we also change the quality of our tone which in my opinion is not good procedure. b) By actually blowing a faster or slower speed of air we have very little or no control over volume. c) If we control the speed of air by the throat without changing the opening of the reed we maintain the same quality of tone as well as the control of volume. SPEED OF AIR and VOLUME OF AIR should not be confused.

## French Horn Teachers

Send a 3c stamp for  
a copy of

### "The Bb Method Plan"

By Philip W. L. Cox

Interesting—Informative

**GURLEY-CLASGENS, INC.**  
UTICA 2, NEW YORK

*New*

## MANUAL OF REED FIXING

By DANIEL BONADE

— Renowned Clarinetist and Teacher —  
— Nationally Recognized Expert on Reeds —

This new Manual is the result of years of experience and experimenting in the art of making reeds play.

It teaches the "Why's" and "How's" of reed fixing. It will improve one's knowledge about reeds, how to select them and how to make them play to one's liking.

The Manual is well illustrated and is a "Must" to all clarinet and saxophone players, teachers, professionals, students and amateurs.

— SEND FOR YOUR COPY TO-DAY — PRICE 3 DOLLARS —

Edited and Distributed by

**Bonade - Falvo - Pupa - Musical Supply Corp.**

1595 Broadway — New York 19, N. Y.



As an illustration, any tone which we are playing, played in piano then played in forte, certainly requires in piano less volume than in forte—but the speed of air is the same in either case. In the long run our ear, or what we hear, is going to tell us when to increase or decrease the speed of air by opening or closing the throat accordingly.

#### Hear in Tune

In other words, if our instrument is reasonably in tune within itself and we play out of tune it is because we hear out of tune or just don't listen to ourselves. Double reed instruments are very flexible as are string instruments. Simply because a string player puts down the right finger doesn't necessarily mean he is playing the right pitch—so it is with double reed players.

The reed has a great deal to do with the sound; the cut of the reed (its shape), texture of cane from which the reed is made, the manner in which it is trimmed, etc. Still, the best reed made can be made to sound badly and a mediocre reed can be made to sound good.

This all reverts back to the fact stated earlier in this column, on which the better players are all agreed. Double reed instruments are *wind playing* instruments and the wind, or air, must go through the instrument freely, the reed must vibrate readily, the opening of the reed or blades must not change while being played (pinching or biting across the reed), the grip of the lips around the reed should be on the cackle or harmonic point of the reed and just grip enough to control (not a heavy bite).

#### Tone Production

The average student of double reed instruments who has acquired a good tone (or sound) has not come by it accidentally. It has been cultivated by hard work and concentration of the necessary factors until they all act as one, which we ultimately know as **TONE PRODUCTION**. In teaching the development of tone I always make it a point to segregate the necessary elements which we have discussed, then have the students analyze their own developments. In this procedure the student learns to know exactly what he is doing all of the time, eliminating guess work.

Very often when we don't know exactly what we are doing, or what we are trying to do, we do not get the required result. Then we become disheartened and before too long we believe we can't do it. On the other hand, if we *know* what we are doing and the result it has to bring and work consistently at it, the first thing we know—"Why I can do it the same as the other fellow!"

#### Clarinetists Column

(Continued from page 27)

##### WOODWIND QUINTETS

Poldowski-Barrere, *Miniature Suite*, Calaxy Music Corp., Grade 3-5. Barrere arr., *Julliard Series* (2 Vols.), Schirmer, Grade 4. Lefebvre, *Suite*, Op. 57, Pro-Art Pub., Grade 4. Soback, *Quintets*, Op. 11 or 14, Belwin, Grade 5.

These are also first-rate: Andraud arr., *21 Quintets*—(Indispensable to your Quintet), Andraud, Grade 5-6.

##### DOUBLE WOODWIND QUINTET

Casadesus, *London Sketches*—(excellent), Andraud, Grade 5.

Band Leaders Choose  
This Leader....

**HOLTON**  
CORNET

This easy-to-blow instrument has the short, fast action, fine tuning and quick response that make it worth your recommendation. It has professional qualities that meet your personal standards. And it's priced surprisingly low.

There's a reason. HOLTON instruments, made by the finest craftsmen, have strong professional pride in their work. This pride results in "custom" quality at mass-production price.



Have your HOLTON dealer show you the No. 29 Cornet. Or clip the coupon below for further information and the name of your nearest HOLTON dealer.

#### FRANK HOLTON & CO.

326 NORTH CHURCH STREET, ELKHORN, WISCONSIN

Please send me additional information on the No. 29 HOLTON Cornet.

NAME.....

ADDRESS.....

## CHORAL MUSIC for MIXED VOICES

Abide with Me.....	SATB	12
—Vincent B. Wheeler.....		
All Nations Clap Your Hands.....	SATB	12
—Vincent B. Wheeler.....		
Ave Verum.....	SATB	12
—Foerster-Finney.....		
America United Is Rolling Along.....	SATB	15
—SAB—Bernard Hamblen.....		
Cherubim Song.....	SATB	15
—F. I. Tschakowsky.....		
Christ Is Our Cornerstone.....	SATB	15
—Adolph M. Foerster.....		
Collect for Social Justice.....	SATB	15
—C. T. Anstine.....		
Come Thou My Light.....	SATB	15
—Russell G. Wichman.....		
Create in Me a Clean Heart O God.....	SATB	15
—H. H. Gluck.....		
Crossing the Bar.....	SATB	12
—H. Breitenbach.....		
David's Lamentation.....	SATB	15
—Billings-Finney.....		
Exultant Spirit.....	SATB	16
—Theodore M. Finney.....		
Gilding Down the River (Merry Widow Waltz).....	SATB	15
—Lehar-Surdo.....		
God Be Merciful.....	SATB	15
—H. H. Gluck.....		
God Is Our Refuge.....	SATB	15
—H. H. Gluck.....		
God So Loved the World.....	SATB	15
—H. H. Gluck.....		
He Is Born, the Divine Child (Suitable for Christmas or General Use).....	SATB	15
—Homer Wickline.....		
I Sing a Song of the Saints of God.....	SATB	16
—Geoffrey O'Hara.....		
I've Been in the Storm so Long.....	SATB	15
—E. Ramos-Harris.....		
I Will Love Thee, O Lord.....	SATB	16
—H. H. Gluck.....		
Jesus Joy of Man's Desiring.....	SATB	15
—J. S. Bach.....		
Lead Kindly Light.....	SATB	15
—Adolph M. Foerster.....		
Lead Us Heavenly Father.....	SATB	15
—Adolph M. Foerster.....		
Lord Is My Shepherd, The.....	SATB	15
—James S. Jordan.....		
Lord We Pray Thee.....	SATB	12
—C. T. Anstine.....		
Lord Hear Me in My Distress.....	SATB	15
—J. M. Hopkins.....		
Lord's Prayer.....	SATB	10
—Sir John Stainer.....		
Sevenfold Amen.....	SATB	10
—Sir John Stainer.....		
The Dresden Amen.....	SATB	10
—Sir John Stainer.....		
Mighty God, The.....	SATB	15
—Theodore M. Finney.....		
O God Unto Thee.....	SATB	13
—Russell G. Wichman.....		
O Lamb of God (Communion Anthem).....	SATB—Pearl Keck.....	15
O Lord, In Thee Have I Trusted.....	SATB—Theodore M. Finney.....	16
O Lord I Will Praise Thee.....	SATB—Thomas Harborne.....	15
Out of the Deep.....	SATB—Adolph M. Foerster.....	15
Prayer for Rest.....	SATB—Clausen-Floyd.....	15
P. S. M. A. Marching Song.....	SATB—A. S. Miesner.....	15
Praise Ye the Lord (150th Psalm).....	SATB—Theodore M. Finney.....	15
Praise Ye the Lord (150th Psalm).....	SATB—Cesar Franck.....	15

Send for copies today. Complete Volkwein Catalog No. 9 sent upon request.

**Volkwein Bros. Inc.**  
Music Publishers  
PITTSBURGH 22, Pa.

## How to Play the Violin

### Strings

#### "The Strength of the Orchestra"

By Elizabeth A. H. Green

Music Education Department, Burton Tower,  
University of Michigan, Ann Arbor, Mich.



School children are an alert group. They will join and support almost anything that will give them plenty of activity. The trouble with many school orchestra set-ups is that the orchestra is given far too little activity, and what activity it is given is slipshod in comparison with the band program.

It is only natural that a conductor should place before the public his best group. But it is also true that if a conductor chooses proper materials for his orchestra, in many cases he can place before the audience two good groups instead of one.

The interest and enthusiasm for the orchestra will grow in relation to the vital activity given the group. No one likes to sit on the side-lines all his life!

There is a very wonderful set of orchestra materials, for string orchestra, called the Polychordia String Library. Its titles cover about a hundred volumes of the most wonderful stuff for strings, beginning with materials so easy that a first year class can enjoy them in its second semester of study; and materials so complete that every level of string playing may be functional.

For grade school, the Kathleen album and the Squirrel album are particularly nice. On the Junior High level, or for a group of weak strings in Senior High, I know of nothing better than the Gollywog album. If the director will insist upon, (and correct, note by note, if necessary), good intonation, the music in this little volume can give him and his students much pleasure, and a wonderfully satisfied feeling.

Full scores are available and piano is usable with all materials of anything but advanced level. The piano part is not simply a "crutch" nor is it an "oompah" part. The piano scoring is a musical bit of writing in its own right, and enhances the strings musically, and independently.

In senior high, for advanced work there are many volumes, the Stanwell album, the Suite of Five Pieces of Handel, the Suite from the "Faery Queen" by Purcell, the Sinfonietta in A by Haydn, Two Overtures, etc., by Handel which includes the overture to the Messiah for String Orchestra and the Pastoral Symphony, both so useable at Christmastime.

This series is absolutely unique in string literature, and it is not well-known in the States. It is an English publication and may be ordered through Galaxy Music Corporation in New York.

So much for a hint on materials,—at all levels.

Due to the fact that we are, in Michigan, currently engaged in the organiza-

tion of an All-State String Orchestra for the National conference, MENC,—in Detroit in April, we have been in contact with the fine string publications of many companies. The most heartening thing of all in the current string picture is the quantity and excellence of the publications submitted to us by these publishers.

They range from easy string materials of well-known melodies to difficult modern works. Frankly, string-minded as I am, I had no idea of the vastness of the string publications now available.

To mention a few: the Concerto Grosso in G minor by Geminiani, the Golden Sonata of Purcell, the Suite in D by Frescobaldi, a little song called Rosmarinje by Keenan, and the Rounds by Diamond. These are all senior high materials leaning toward the difficult side, but very playable. All are published by Elkan-Vogel.

One number which I find intensely intriguing is the Nocturne for Strings by Alan Shulman, published by Belwin. It is modern in tonality, but essentially easy,—quarter-note time patterns, largely,—but requiring a good performance of whole-tone intervals on the part of the orchestra. This number, to me, is sheer loveliness. And, in passing, I might mention that Alan Shulman is a young composer who has already made a name for himself with his Theme and Variations for solo Viola and Orchestra,—a composition of professional calibre.

Two other sequences of fine string music are The Juilliard Intermediate Series of Music for String Orchestra, and the same title omitting the word "Intermediate". There is much excellent material therein.

And the companion series, which incidentally is also a Schirmer publication,—"The Dolmetsch Collection of English Consorts". These carry the editor's signature of Percy Grainger. The Country Mood by Samuel Gardner, the Two Concerti Grossi by Geminiani and the Nina Nanna by Bellini (which latter requires a "double orchestra", or may be played as a ten-piece ensemble) are other Schirmer publications of note-worthy value.

Lastly, the novelty called "Fiddle-Fiddle" by Anderson,—well-known for his Jazz Pizzicato,—is also practical for school use. Publisher is Mills Music Co.

Now, to close, let us glance at the other side of the picture as painted in our opening paragraphs; i.e.,—activity for the orchestra. The very thing I mean is described by a letter written a couple of years ago by our friend, William Stewart in Muskegon, Mich. Bill has a fine reputation as a "band" man,—but he is not content to see the orchestra die out.

Neither is he content with a poor quality of work. Neither did his orchestra come into being by being placed upon a shelf while the Band activities claimed all of his attention.

So here I shall append a section from his letter telling of the results,—and also something of how it was done.

"Tonight our daily paper (The Chronicle) came out in its editorial with a glowing tribute to the young people in the orchestra and praised them for their interest in good music and for finding a time to continue to play with a crowded schedule in school demanding so much of their time. It was one of the finest things ever said about our organizations in the nine years I have been here. It went on to some length emphasizing the fact that in general bands fitted into the military picture to an extent that made it a little harder for the high school orchestras to get their just due but that it was amazing that in a time such as this we had come through with the best orchestra in our history. . . .

"We have accompanied soloists in a number of things this year including the Grieg Piano Concerto at graduation and other events.

"To arouse interest in strings we persuaded our school authorities to let us tour the grade schools where auditoriums were big enough to accommodate us and the schools furnished a bus for the purpose. With cooperation on the part of the vocal supervisor we made these real concerts with appreciation lessons on the program given in advance. We included demonstrations of the various instruments also and the whole thing has helped tremendously in arousing a new interest not only in strings but in the more unusual wind instrument groups.

"We coupled this work by a testing program for entire fourth, fifth and sixth grades using the Seashore tests and now have on file the records of talent for over four thousand boys and girls in these grades. We are checking their interests now and getting a great number of new students.

"However, we didn't stop with this but arranged with local Civic Music of which I am an officer to sponsor an additional concert in the afternoon by the Indianapolis Symphony with Dr. Sevitaky when they came to town on the regular series and three weeks before the concert we had sold every inch of space right up to the sides of the orchestra itself on the stage. This not only made a fine sum to promote string work with but added to the general rebirth of interest in strings. Dr. Sevitaky is a marvel with children and worked with us for just the kind of program that we wanted.

"Finally, my band and orchestra parents have set about to glamorize orchestra playing and decided to put the proceeds of the concert of which program I am including, back into things that would arouse a desire on the part of young people to be in orchestra as well as band.

"To do this they rented tuxedos for the twenty-five male members of this sixty-five piece group and bought a gardenia for every one of the forty girls to wear with their formals. To top things off they spent generously for advertising and this on both radio and in newspapers and posters. They bought ferns for the front of the stage as a final touch.

"General result: most brilliant concert yet (paper described it that way and added that it was very professional in every way. Most appreciative audience ever with encore after encore necessary

and now tonight this tribute from the press.

"Please don't misinterpret this as bragging but merely an attempt to tell you what we are trying to do to keep orchestra appealing, both outwardly and inwardly."

Bravo, Bill, and more power to you and others like you!

## JOHN MARKERT & CO.

141 West 15th Street, New York 11, N. Y.

Violinmakers and Repairers

DEALERS in

Old and new Violins and Bows

send for catalogues

## Lewis VIOLIN SPECIALISTS

Once Again America's Foremost Violin House Can Supply Instruments on the

### LEWIS RENTAL PLAN

A Trial Period of Ninety Days Before a Definite Purchase Need Be Made

Write for Rental Circular

Use Famous Lewis Strings

**WILLIAM LEWIS & SON**

207 So. Wabash Ave.  
Chicago 4, Illinois

# REYNOLDS

*band instruments of distinction*

For a lifetime  
of  
musical enjoyment

**F. A. REYNOLDS CO., INC.**

1845 PROSPECT AVE. • CLEVELAND 15, OHIO

Division of Scherl & Roth, Inc.



# I Teach the Solo Brass

By B. H. Walker  
Chattanooga, Tennessee

Hello, Brass Friends. Are you keeping those New Year's resolutions? Here's hoping you are keeping some worthwhile musical resolutions.

I hope you have found some valuable suggestions for your daily practice routine in our brass column in the last four issues of *THE SCHOOL MUSICIAN*. Here is a brief summary of the suggestions offered so far.

1. Concentrate on the fact that "correct practice makes a good player but incorrect practice makes a poor player." (Brass column, September, 1947.)

2. Practice for correct habits of playing. Do not spend your practice period playing what you already know merely to entertain yourself and try to ease your conscience. (Brass column, September, 1947.)

3. Keep the angle of the trombone, trumpet or cornet straight out at all times, never slanting toward the floor. (Brass column, September, 1947.)

4. Include 5 or 10 minutes of daily study on "sustained whisper" practice for lip flexibility and better quality of tone. (Explained in brass column, September, 1947.)

5. Include 5 or 10 minutes of daily study on lip slurs or callisthenics for developing the use of the muscles of the lips and face used in tone control. (Outlined in our Brass column, September, 1947.)

6. Include in your daily routine 5 or 10 minutes study on detached tonguing exercises. Be sure to leave proper spacing between each note and release each note with the breath and not with the tongue. (Explained in October, 1947.)

7. Form the habit of always observing a slight accent on the first count of each measure in 2/4 and 3/4 time. Accent the first and third counts in 4/4 time and the first and fourth counts in 6/8 time. Group eighth notes in twos and accent the first of each four. Group sixteenth notes in fours and accent (slightly) every eight. Grouping and accenting notes aids the

rhythm and speed. (Full explanation in our column in November, 1947.)

8. Cornetists and other valve instrument players, include in your daily routine 5 or 10 minutes for the study of legato tonguing exercises. (Outlined and explained in November, 1947.)

9. Trombone players, you should save 5 or 10 minutes of your routine for the study of legato playing including the use of the natural slur, false positions, contrary motion principle and use of legato tonguing. Master the method of studying and playing legato songs as outlined in our brass column, December, 1947.

## LETTER FROM REX ELTON FAIR

I received a nice letter from our distinguished *SCHOOL MUSICIAN* flute columnist and authority, Rex Elton Fair. I am taking the liberty to quote a portion of the letter which reads as follows: "I've been looking over your November column in *THE SCHOOL MUSICIAN* and feel that you have done a very fine job. Hope you will enjoy this new avocation and in the end or rather eventually, feel that it is well worth your while. If I can ever be of personal assistance to you, please know that it will be my pleasure to act in any manner within my ability."

Thank you kindly, Mr. Fair, for taking the time to write this friendly greeting which helps to bind me closer with my fellow columnists of *THE SCHOOL MUSICIAN*.

I have been reading Mr. Fair's flute column for many, many years and he ranks very high in my estimation as a teacher, columnist, soloist, lecturer and authority on the flute with all its needs. Aside from my brass field, the flute holds the warmest spot in my heart as an instrumental hobby.

## QUESTIONS FROM DAYTON, OHIO

"I have been greatly impressed by your articles in *THE SCHOOL MUSICIAN*, and I have profited greatly from them" comes in a letter from William J. Edwards, Jr., Band Director in Dayton, Ohio. Thank you, Mr. Edwards. It will be a pleasure to have a small part in helping you to win First Division honors. The following questions come from Mr. Edwards.

**Question:** "I am anxious to have a brass sextet selection that will win for us a First Place, and one that will 'bring the house down.' We are at present time working on 'Capriccioso Italian' and 'Prayer and Finale' from Lohengrin. What do you think of these numbers?"

**Answer:** The numbers you mention are excellent. I would also like to recommend "Memories of Stephen Foster" arranged by Holmes (published by Barnhouse). Our Brass Sextet here at Central High School, Chattanooga, won a First Division playing this number as did my Sextet in the Alabama Music Festival. This selection is musical, interesting, pleasant to practice, easy to play and is an appealing program number. "Intermezzo, from 'Cavalleria Rusticana'" is another excellent sextet which will show off the style and phrasing abilities of your players.

**Question:** "I should like to know a good brass quartet selection for two cornets and two trombones."

**Answer:** Try "Drink to Me Only with Thine Eyes", Grade III, or "Fragments from Stephen Foster", Grade IV, both arranged by Gault and published by Gamble Hinged Music Company of Chicago. Both are based on well known melodies that have stood the test of time and will prove a joy to your players, contest judges and audience.

**Question:** "I should like to know two good cornet solos. Two of my cornet and trumpet players can triple tongue pretty good."

**Answer:** It is the opinion of this columnist that many of the solos listed in our State and National School Music Competition-Festivals Manual, except those on the training list, are much too difficult to be performed in a musical manner by high school soloists. Please take my advice and select a solo that your student can play with ease and self-assurance. If a student attempts to play a solo too difficult, he will tax his embouchure and technical skill, will not be able to play his best or make the best impression on the contest judge. My suggestions for contest cornet solos are:

1. "Willow Echoes" by Simon, Grade IV, published by Frank Simon and Fillmore, Cincinnati. A delightful solo, interesting and musical, of medium difficulty, some triple tonguing, range up to high C, has an excellent cadenza.

2. "La Coquette" by Bellstedt, Grade IV, published by Simon and Fillmore. A beautiful solo in key of E $\flat$  major but rather difficult in places. No triple tonguing.

Try the  
**NEW PENZEL-MUELLER**  
**MOUTHPIECE**  
on any CLARINET  
on any SAXOPHONE  
Guaranteed to  
Improve Your  
Instrument

available in more than  
6000 music stores

Literature Free

**PENZEL, MUELLER & Co., Inc.**

36-11 Thirty-Third Street  
Long Island City 1, N. Y.



CORNETISTS who play in the Central High School Band of Chattanooga under Mr. B. H. Walker. Seated: Tony Holland, Charles Armstrong, Bill Smith, Margaret McCain, Clara Lou Brown, Charles Mathis, Joe Davis, Richard Stott. Standing: Don Desha, Bobby Cornelius, Kenneth Krum, Clyde Allen, Hubert Cuttingham, James Case, Donald Faires, Director B. H. Walker, Cecil Tankersley, George Clark, Jimmy Freley and Lindy McNabb. There's plenty of Division I material in this section.



## For fine quality . . . . PLUS VALUE

CHOOSE A  
**Getzen**  
CORNET  
TRUMPET  
TROMBONE



**\$98.50** Cornet,  
Trumpet  
or  
Trombone  
*Complete with Case*

All three instruments  
are obtainable with  
either gold lacquer, or  
silver with gold bell.

See your dealer NOW  
or write for folder

More and more users are talking about the new Getzens . . . enjoying the great satisfaction of possessing Getzens.

What are the reasons for this unusual preference for Getzens? It is their exceptional tone quality, plus new achievements in design and construction . . . at low cost!

Your local music dealer will be pleased to show you the new model Getzens. See him—ask him to let you try the cornet, trumpet or trombone, whichever is the instrument of your choice.

Remember—Getzen manufactures no  
"Second Line" instruments . . . all  
Getzen instruments are "First Line."

*The Getzen Company*  
431-433 East Geneva Street, Elkhorn, Wisconsin



### TROMBONE SOLOS PERSONALLY RECORDED BY JAROSLAV "JERRY" CIMERA

Cimera's Daily Routine and Elementary Guide for Trombone and Baritone  
Recorded by JAROSLAV (JERRY) CIMERA.  
—America's Foremost Trombone Artist and Teacher.

Cornet Solo Recorded by  
ERNEST PECHIN.

Trombone Solo Recorded by  
CARROLL MARTIN.

### TROMBONE SOLOS RECORDED BY CIMERA'S STAR PUPILS.

Ernest Pechin's Recorded Double and Triple Tongue Course for  
Cornet and Trumpet.

Write For Free Folder—Jerry Cimera—819 Home Ave., Oak Park, Ill.

3. "Sounds from the Hudson" by Herbert Clarke, Grade IV, published by Carl Fischer with piano or band accompaniment. A valse, not difficult except a few high C's and D's at the end, a good technical cadenza at the beginning.

4. "Ecstasy" by Smith, Grade III, published by Carl Fischer. Easier technique.

5. "My Regards" by Llewellyn, Grade III, published by Carl Fischer with piano or band accompaniment. An easier valse solo on contest training list which I believe should have been on Selective or Cumulative List.

6. "Jupiter" by Goldman, published by Carl Fischer. An easy solo on Training List, known for its brilliance.

Question: "I would like to know a good baritone solo."

Answer: It is a much easier task to help you select a good baritone solo as there are several outstanding solos on the contest list. I recommend the following:

1. "Beautiful Colorado" by DeLuca, Grade IV, published by Carl Fischer with piano or band accompaniment. Valse with fine style and technique enough for a virtuoso if played well.

2. "Stars in a Velvety Sky" (Polka Brillante), Grade IV, by Herbert L. Clark, published by Carl Fischer with piano or band accompaniment. A beautiful number with style and technique of medium difficulty.

3. "Tramp, Tramp, Tramp" by Goldman, Grade II, published with piano or band accompaniment by Carl Fischer. An excellent theme and variations, on Training List but good enough for Selective or Cumulative List.

4. "From Day to Day" by Clay Smith, Grade III, published by Fischer, on Training List but good enough for Selective List.

5. "Willow Echoes" by Simon (described in list of cornet solos).

6. "La Coquette" by Bellstedt (described as cornet solo).

7. "Sounds from the Hudson" by Herbert L. Clarke (See cornet list).

8. "My Regards" by Llewellyn (See cornet list).

Question: "One of my private pupils, a girl who plays cornet, lifts her fingers unusually high off the valves and consequently fumbles her notes when playing rapid passages. What is the easiest way to overcome this fault?"

Answer: This habit was probably started as a result of holding the cornet with valves straight up. Because of this, the fingers could not be properly curved and relaxed without raising the right elbow high in an uncomfortable position. The result was that she began playing "paddle finger" style with fingers held flat instead of pressing the valves with end tips of fingers while they are held in a relaxed, curved position.

Teach her to hold her cornet with the angle of the valves tilted 45 degrees to the right so as to manipulate the valves with the fingers curved and relaxed. Have her practice scales or exercises slowly from memory while looking in a mirror to see that the finger tips only touch the valve buttons. The finger tips should never leave contact with the ivory valve buttons. Have her practice working each finger up and down on a table with fingers curved and relaxed.

While working one finger up and down, keep the other fingers touching the table until individual control is mastered. She will soon replace the faulty habit with a correctly formed finger technique if she will patiently concentrate on these simple practices.

More questions and answers next month.

**ATTENTION!**  
**DRUMMERS!**  
 School Bands - Drum Corps.  
 Try these—



**Easy to Read - Easy to Play**

The "snappiest" and smartest beats ever written for **SNARE, BASS DRUM and CYMBALS**. Think of it.

**50 Pages—50 Rudimental street beats** that really "Swing" for only 75c (Coin or M.O.).

Order your supply today. Watch your section "strut" to these Spotlight rhythms.

See your dealer or order direct.

**"Charley" Wilcoxon Drum Shop**  
 349 The Arcade—Cleveland 14, Ohio

**BASIC VIOLIN TECHNIQUE**

A Series of Specialized

Daily Exercises

By

**HAROLD BERKLEY**

These twenty-one exercises, covering the most essential elements of technique, constitute a systematic pattern of daily practice for student and skilled violinist alike. Carefully prepared instructions for practice and an informative discussion of essentials to a dependable violin technique are important features of the book.

Price, 75 cents

**THEODORE PRESSER CO.**  
 1712 Chestnut Street, Philadelphia 1, Pa.

**How to Play the Drums**

**Percussion, for Band and Orchestra**

By **Dr. John Paul Jones**

Director, Department of Music  
 Northeastern State College,  
 Tahlequah, Oklahoma

Happy New Year and a most successful one is my wish for you. Sometimes I think we do not have a single drummer in the country and then all at once I hear from several. So, I perk up again and have renewed faith in my fellowman. And may I tell you we are traveling in pretty fast company when such gentlemen as Mr. Alan Abel are on our side.

Mr. Abel is a fine drummer and has become quite interested in composing for the drums, realizing, I am sure, the great lack of material for the percussion section. The dance band drummer has come to some realization of the value of various rhythmic "traps" and drums but solo and ensemble work in that field is limited. The concert field, however, is wide open for someone who is interested in percussion writing. Mr. Abel is one of these men. He has just released a new drum solo entitled "524 Main Street" priced at fifty cents. I am sure he would send you a copy if you addressed him at 32 Fifteenth Street, Columbus, Ohio. It may be that others are getting in on this ground floor of percussion composition. If so, let us know about it.

Before leaving our friend Mr. Abel, I must tell you he is champion solo drummer of the Veterans of Foreign Wars national contest held in Cleveland in September. This makes two years straight Mr. Abel has won this national championship. Alan, you can play in my band any time you want to!

Margaret H., Memphis, writes: "I seem to be confused about the use of flams and about quarter and half notes when they are not to be rolled."

Well, unfortunately notes can not be sustained on a drum unless the roll is used. When the drum head is hit, only one short sound will be the result. It is this fact which makes it necessary to understand the flam and its use. It might well be stated that two notes are longer than one. So, when a flam (or grace note) is placed before a note the duration is increased just that much. In fast passages flams are sometimes impossible and single strokes are much more effective. In slower passages flams are very necessary to properly lengthen or emphasize a note.

The roll, being a succession of hits, is the only way we have of sustaining a note for any length of time. Too often the first thing a young drummer is taught is the roll. Now, the roll is a very important rudiment but not as important as an understanding of the value of simple notes and rests and their relationship. Only recently an authority on music from our state university made the statement that of all the problems which come to her in her school work and in her church choir, the greatest was that of rhythm. This lady believes emphatically that rhythm is one neglected phase of music teaching.

I believe that some time spent on the analysis of various rhythms, working

them out mathematically, will pay dividends. A particularly difficult rhythmic pattern may be simplified by playing those notes which come on the beat—then those which come on the beat and exactly off the beat—then try it with the complete rhythm. This may sound awkward but it is an attempt toward analyzing the sticking.

In looking over the publication "Thumpies" put out by Ralph Eams (as a matter of fact, this issue was nearly a year old) I ran across the statement by Mr. George Claesgens that it seems the teaching of drums is ignored entirely or just given a fleeting glance in some of the state teachers colleges. I would like to come to the rescue of Mr. Claesgens and the colleges also.



● **Finest grade all-metal drum stick on the market!**  
 Correct weight and balance . . . weight only 7 1/4 oz. per pair . . . ideal for practice as well as parade drum use.

Constructed of new magnesium alloy which guarantees long life and finished to an attractive sparkle, these **GREAT PRACTICE STICKS** are a must for every drummer! Increases your speed 100%!

**No. 319—"Magnosteel" all-metal drum sticks. Per pair \$3.00**  
 At your dealer or write for folder!

**PRACTICE PAD**

Heavy duty practice pad made of finest grade heavy stock maple lacquered and equipped with genuine live gum rubber. Silent but provides same action as snare drum.



**No. 355—Heavy duty practice pad . . . \$3.50**  
 All WFL Dealers Have Them!

**WFL DRUM CO.**  
 1728 N. DAMEN AVE. • CHICAGO

There is no doubt that the teaching of drums is secondary to the teaching of other recognized instruments of the band and orchestra for it is seldom that a school can have a faculty member who can devote his entire time to teaching percussion. If the band man happens to be a drummer he finds the greater part of his time taken up with the band work and other teaching duties.

The real reason for a lack of drum teaching in our teacher colleges is the fact that drums are not yet recognized on a parity with other instruments and an equal effort is not made to supply this need. We have gone overboard on violin, piano and voice and are in very shallow water in percussion. I suppose we shall remain so until the value of percussion is realized. That this is the coming thing is evidenced by the possibility of majoring in percussion in some of our schools, a recent development but not yet very wide spread.

More and more the percussion section is gaining respect and the sooner we place good percussionists in the music teaching field the sooner will the drummers be improved—the drum section has long been

considered the weak section of our school instrumental groups.

A young drummer friend who asks that her name be withheld asks: "—so what is the possibility of a drummer becoming a music major. Is there a future for girl drummers in music?" To this I will give the same answer in public as was written: the possibilities are as great for a drummer as for any other instrumentalist and I would suggest the reading of my article on the possibilities of music as a career in the *SCHOOL MUSICIAN* for January 1946.

I have had several inquiries about drum sizes but because I try to keep at least

two months ahead of the deadline my answer to these questions may come a little late. However, new ideas about drum sizes are cropping up here and there so the latest information will not be amiss at any time. I hope the next issue can have some information on desirable and available drum sizes.

I am sure everyone has had a wonderful Christmas vacation and I hope Santa Claus was a generous fellow—but now, how many of you will keep your New Year's resolutions about rudimental practicing? May you resolve to have (and to keep) the finest percussion section your organization has ever had.

## American Music Tastes Will Be Surveyed in '48

Chicago, Ill.—The attitude toward music of the people throughout America is now being investigated in a country-wide survey given the "go ahead" sign at first executive meeting of the new American Music Conference in Chicago.

The outcome of the study which is the most comprehensive ever undertaken to ascertain America's real likes or dislikes for music will determine the character of several far-reaching proposals now being considered to broaden the influence of music on all levels of our national life.

In the investigation the Conference has set up a "Miniature America" with not a single section of the country or a class of society overlooked in the contacts being made. From coast to coast, in big cities and crossroad villages and out on distant farms and ranches, highly trained interviewers are visiting thousands of families.

The study has been shaped to show what proportions of the population are active participants in music either professionally or as an avocation; how many have had musical training or are now students; how parents are thinking regarding the musical education of their children; and what types of music have the greatest followings.

One question that is certain to attract attention is whether the public believes class instruction in musical instruments should be given in the schools on the same basis as cooking, manual training and physical culture and paid for out of tax funds. Collateral questions are: should school music lessons be given free or for a small charge; during school hours or after; and whether credits toward graduation should be given for music studies.

Out of the survey will also come data indicating to what degree activities outside the home, such as concerts, school band, orchestra and choral music, church activities, community music projects and the movies, are helping to increase the interest in music. Particular attention will be paid to those who acknowledge a total lack of interest in music, with special efforts to ascertain reasons for their in-

(Continued on page 42)



Introducing LIFTON'S new deluxe case line featuring extra wide genuine top grain cowhide ends. Illustrated are Gladstone cornet and tenor saxophone cases. Note the modernistic solid brass locks, tailored top stitched cowhide post handles and dual tone tan covering. Lined with top quality erect pile plush. The finest cases available for quality instruments.

**LIFTON MFG. CORPORATION**  
18 WEST 18TH ST. N. Y. 11, N. Y.

Always  
try a MARTIN before  
you buy a horn

*The chances are a Martin is the horn you'll buy*

THE MARTIN BAND INSTRUMENT CO., ELKHART, IND.



## How to Play the Flute

# Let Me Answer Your Flute Questions

Send them to  
**Rex Elton Fair**  
957 South Corona St., Denver 9, Colorado

### THE FLUTE

Questions dominating all others, that have been sent this column during the past three months, have come from our Public School Music Supervisors who seem more anxious and determined than ever before to promote interests in the Flute and Flute Playing. Such a trend is of course good news to your columnist, and you may be assured that he is going to do his very best to co-operate with you.

The Flute, easily and rightfully considered "The Nightingale of the Wood Winds," was—from about 50 B. C.—up until the middle of the 19th century, very popular as a solo or recitalists instrument. As strange as it may seem, it was during the time that the great Theobald Boehm invented his new flute, which is in universal use today, and was accepted as such very soon after its completion, that the instrument started losing the popular recognition it had formerly known as a solo instrument.

It is, of course, a well known fact that all forms of entertainment, and even of education, seem to travel in cycles of different time durations. However all this may be, it was in 1905 that Walter Damrosch imported that great artist flutist, Georges Barrere from France to play first flute in the New York Symphony Orchestra. From that time on, Mr. Barrere was featured as a soloist with the orchestra, and was given every opportunity to play complete recitals, featuring him and his flute in a manner most agreeably startling to all who heard him.

From that time on, the Flute, here in this country, seemed to gain new impetus, which up to this very day, has been traveling along the lines of constant crescendo. Dr. Frank Crane, after hearing a recital by Mr. Barrere, had this to say about it:

WHEN GEORGES BARRERE PLAYED THE FLUTE

"I went to a concert the other day given by the Trio De Lutece. This con-

sisted of three musicians. One played the harp, another played the 'cello—

"And Georges Barrere played the flute. "Do you know who Georges Barrere is? Well, he is one of those persons that can do something better than anybody else in the world can do it. When you hear of that sort of a man he is worth going miles to see, whether the thing he does be laying brick, painting a picture, making a speech, acting upon the stage or aught else.

"There is something about mastery that stirs one to the depths. Just to witness a thing, anything, done with consummate perfection, somehow arouses all the hero feeling in you. It makes you feel great and divine yourself, for a moment.

"The master is the thousandth man, maybe the ten thousandth man.

"The master man is the greatest of earth's spectacles, more imposing than Niagara Falls or the Woolworth Building.

"The flute is not considered a dominant instrument. It has rather a humble place in orchestration. And individually the fiddle is more of a vehicle for virtuosity. The horn has been more interpretative of our rampant passions on the hunting field, whether hunting foxes or fellowmen.

"The flute is the violet in the nosegay of music-making instruments. It is modest, delicate, unobtrusive as a sweet young girl.

"And when Georges Barrere plays the flute it is more than that. It is a fairy piping in the moonlight. It is an elf calling in the woodland. It is the voice of some otherworld creature, a bodiless plaint, a bit of heart-break embroidered with fanciful ecstasy.

"When he plays, you hear no whistling and wind-jamming, none of the little mannerisms that ordinarily make flute-playing a trifle unpleasant. The soul of ethereal melody steals out, pure, rounded, velvet, exquisite. It is as if a timid star of the sky had become vocal and was telling all the things you had wondered about.

"You get a curious impression. The man looks like a professor of Greek in some Wesleyan university. He is no curly-haired musician type. He might be a Baptist preacher from India. He has no preening nor professional tricks.

"He just takes up his silver flute and straightway his spirit enters into it, and you understand how the Deity 'breathed into man's nostrils the breath of life and man became a living soul.'

"It is all smooth and equal. The high notes do not shriek nor do the low ones sound windy; one is as mellow as another, and the lower tones have almost that peculiar human timber of the 'cello.

"I sat there with my girl, and when he had gone a little way in some elfin Debussy thing, I found myself catching my breath—you know the sobbing clutch in your throat when suddenly you realize that you are face to face with something utterly beautiful—and I was fearful I should be childish and weep. I glanced at my girl and was relieved, for two big tears were rolling down her cheeks and she looked as girls do when they fall in love.

"An hour or so we sat in the theatre, right off the busy street, and we heard wondrous things, pixies dancing in the moonbeams on the midnight green-sward, vanished souls calling back in tenuous fragments of mystery, little angels practising sonatas for some heaven concert, vague thoughts becoming embodied in melody, the intimate loveliness of life's hidden hopes, the imperial beauty of death and after, all transmuted into a lace-work

Always  
try a MARTIN before  
you buy a horn

The chances are a Martin is the horn you'll buy

THE MARTIN BAND INSTRUMENT CO., ELKHART, IND.

## FLUTE STUDENTS ATTENTION

Thanks to recent ELECTRONIC DEVELOPMENTS IT IS NOW POSSIBLE TO GIVE PERSONAL PRIVATE FLUTE LESSONS BY MAIL. Study Flute with a PROFESSIONAL FLUTIST. Take advantage of my FORTY YEARS experience as a PROFESSIONAL FLUTIST AND TEACHER. Write for full particulars.

**James H. Doling Flute Studio**  
1901 East 97th Street, Cleveland 6, Ohio

## FLUTISTS CLARINETISTS

Send for CATALOG No. 4 & 5  
—the world's largest catalog of  
music for woodwinds.

New Numbers Are Being Constantly Added

THE CUNDY-BETTONY CO., INC.  
Boston 36, Mass.

played the  
the flute.  
arrere is?  
that can  
ody else  
you hear  
th going  
he does  
re, mak-  
stage or  
tery that  
witness a  
onsumate  
the hero  
eel great  
ent.  
th man,  
entest of  
ng than  
Building.  
dominant  
ble place  
ally the  
rtuosity.  
tative of  
ing field,  
men.  
nosegay  
is mod-  
et young  
lays the  
a fairy  
an elf  
he voice  
bodiless  
rodered  
whistling  
tle man-  
-playing  
etherial  
velvet,  
of the  
ling all  
out.  
on. The  
reek in  
o curly-  
t be a  
has no  
ute and  
it, and  
reathed  
life and  
he high  
ow ones  
another.  
hat pe-  
hen he  
e elfin  
atching  
r clutch  
realize  
omething  
arful I  
glanced  
two big  
ks and  
fall in  
heatre,  
heard  
In the  
-sward,  
tenuous  
s prac-  
concert,  
iled in  
f life's  
f death  
e-work

and filmy thread . . . when Georges Barrere played the flute."

(Note: The above quotation has been taken from Dr. Frank Crane's "Four Minute Essays" published by Wm. H. Wise & Co., New York, New York.)

#### PUBLIC SCHOOL MUSIC IN 1900

Yes, Boys and Girls. It was in 1900 that your columnist was a grade school student in York, Nebraska. It was in 1904 that he graduated from the high school of that lovely little city. The music—as promoted by the schools—consisted of a "singing teacher" that held a class or "song fest" one hour of each week.

And now, let me hastily add that in this regard we were far advanced, in music, above the average school in this country. Why so? Oh yes, we knew that you would ask this question. Well, it was because no less than the great J. Asher Parks, internationally known composer of Hymns, Cantatas, light Operettas, etc. had chosen to make his home at York.

It was he who prompted your friend Rex Elton Fair to take up the flute at a very early age. At that time there was only one person in that entire country that played the flute. It so happened that this fellow lived at Seward, Nebraska, some thirty odd miles distant. There was just one way to get to Seward and back in one day, and that was by riding a bicycle.

Oh no! We had no pavement from town to town in those days. In order to make the round trip, we had to ride that bicycle over dirt roads, and the hills included were many. If it happened to rain or snow while we were in Seward, then we had to come back over the railroad tracks. When the railroad ties became too bumpy, then we had to walk and push the bike along until the grading would allow us to ride again.

Please contrast this with the advantages that most of you young folks have today. It was only last Saturday that two of my students failed to appear, but telephoned their regrets because of the rain. It was too difficult, and such trouble to catch a bus that would take them from their home directly to this studio. Times have changed, and we hope that it may be for the good.

Anyhow, I hope that you will keep this little story in mind when next your music instructor is awaiting you, even though it may be raining or snowing. But now to get back to Public School Activities of 1900-'04.


It is with much pride that I tell you that my father, George E. Fair, was next for many years a member of the famous J. Asher Parks Male Quartet. They traveled all over this country, giving programs and making fine contributions to the advancement of music. My first public appearance as a flutist was when I played a flute obligato especially arranged by Mr. Parks. The obligato was played "off stage" as a kind of mystic something, but upon completion, I was led back to the stage to take my bows with the other four. To me it was a great occasion, and one that I shall never forget.

"THE FLUTE," TO BE CONTINUED

All that has been said here is preliminary to columns to follow. The next three columns offered you through The SCHOOL MUSICIAN are to consist of the very best I have to offer as concerning The Flute and Flute Playing. We do hope that you may enjoy them.



**ARMSTRONG MEN AND METHODS  
COMBINE TO CREATE**



*the Greatest Value  
in Flute History*

**Armstrong**  
THE NAME TO REMEMBER IN *Flutes*

W. T. ARMSTRONG CO. ELKHART, IND.

## The Tone Heard Round the World



*In Every Clime and Country Haynes Craftsman-made Instruments  
Are Used by Leading Flute Players*

**THEIR OUTSTANDING CHARACTERISTICS:**  
Perfect Intonation! Light Responsive Action! Beautifully Modelled Bodies and Key Mechanism!  
Above All, A New Specially Designed Head Joint Guaranteeing Even Balance and Full Rich  
Low Tones as well as a Fine Middle and High Register.

NEW CATALOG ON REQUEST

TRADE MARKS USED ON  
HAYNES FLUTES  
FOR YOUR PROTECTION

**WM. S. HAYNES CO.**  
108 MASSACHUSETTS AVE., BOSTON 15, MASS.  
Branch: WM. S. HAYNES STUDIOS, INC., 33 W. Fifty-First Street, Suite 4, New York 19, New York



### DALBEY OILS

*For Slides and Valves*

Perfect lubrication for  
slides and valves.  
Long lasting; smooth  
as velvet; will not  
gum; prevents corro-  
sion and wear.

Sold at All Music  
Stores

**25c**

**PEP UP YOUR SAX  
OR CLARINET  
WITH NEW  
TONE X  
PADS**



● ToneX Pads are like a shot of vitamins for sax, clarinet, or any woodwind instrument. Makes 'em seal tighter; play better. Improves tone—increases volume. Overhaul lasts longer, too. Any good repairman can install them. See your favorite music dealer today!

**PRODUCT OF SELMER**



## New "A-C" SENIOR ILLUMINATED BATON

The ultimate in illuminated, professional batons, this deluxe model is engineered for brilliant display, perfect balance and long life. Highly polished hard chrome on brass.

Ends are interchangeable and replaceable — light-up spectacularly at slight twist. Bulb mounting is impact proof.

Weights approx. 23 oz.— $\frac{1}{4}$ " staff — overall lengths 28"; 30"; 32" (state length desired).

Price is \$16.90 — less 10% in quantities of six or more. Check or money order.

A-C Machine Products Co.  
264 E. 218th St. Euclid, Ohio

## CUTS \$3

Most cuts in this issue may be purchased for \$3 each, plus postage.

Director cuts  
are not for sale.

## BEGINNERS HARMONY RESEARCH STUDY PLAN

200 leads. Full directions. Easy. Do one a day. Plan, reference book and folio for written work \$3.50; plan only, \$1.00. Class group rates.

Amerige, Pub., Exeter, N. H.

## SUPER SERVICE SINCE 1936 BATONS

WRITE FOR CATALOGUE  
PRICED FROM \$5 TO \$12

BEN F. WRIGHT & SON  
33 Center St., Hamilton, Ohio



**BUESCHER**  
*True Tone*  
**VALVE-SLIDE OIL**  
**100% PURE**  
KEEPS YOUR INSTRUMENT IN  
PERFECT PLAYING CONDITION

## How to Play the Accordion

Let's Hear More *Accordions* in the SCHOOLS

By Anna Largent

213 Williams St., Aurora, Illinois

### HAPPY NEW YEAR

The accordion column celebrates its first birthday this month, and this provides me with a welcome opportunity to express my sincere thanks for the friendship and good will, you have shown me during the past year. In grateful appreciation I extend to you my best wishes for a New Year of health, happiness and good fortune. I sincerely hope that a copy of *THE SCHOOL MUSICIAN* will be a welcome guest in every accordion pupil's home during the coming year.

### METHODS REVIEWED

The past year has brought us many new publications of needed music, such as symphonies, concertos, fugues, rhapsodies, etudes and velocity studies. In looking for the right kind of technical studies, you will find just what you are looking for in Czerny Velocity Studies arranged by Nunzio; School of Velocity by Deiro; Arpeggios and Advanced Velocity by Gaviani; Etudes by Sedlon and Hanon arranged by Nunzio.

A complete accordion course is offered by Earl Hazelle, composer of many compositions for piano, organ and accordion and published by Belwin Inc., New York City. For correct logical progression the course starts with Book One and continues on with books two, three, four etc. For the adult beginner, he has written a course called *The Belwin Adult Accordion Course* starting with Book One and continuing through to book six. In conjunction with these two courses he has written "The Active Accordionist" containing supplementary solos and recital pieces, starting with book one and up to No. 4.

### PUPILS UNDER SEVEN

To keep the interest of very young pupils, it is necessary to teach them the accordion in an enjoyable and natural way. The following material is recommended: *Sure Short Cut* by Olga Wolf, published by the Boston Music Co.; *Introducing the Accordion* by Sedlon, Sam Fox Publishers; *Little Accordionist Volume One* by Pietro Deiro; *Frank Bortoli's Accordion Method*; *Louis Ronchetti Accordion Method* published by Krachtus; *Earl Hazelle Accordion Book One* published by Belwin Inc.

### SCALE STUDIES

*Scale Studies Book One* by Frank Gaviani published by Pagani; *Scale and Finger dexterity* by Pietro Deiro published by Deiro Headquarters 46 Greenwich Ave., New York 11. *Scale Studies* in Hanon arranged by Nunzio.

### BELLOW SHAKE

*Bellow Shake* by Pietro Deiro published by Accordion Headquarters in New York.

### BASS STUDIES

*Bass Studies No. 7908* by Pietro Deiro; *The Mastery of the Bases* by Zeller published by Accordion Headquarters, New York.

### ACCORDION ALBUMS

*Robbins Piano-Accordion Mammoth No. 12* published by Robbins New York; *Precious Fifty Hymns for Accordion*; *Rubank Assembly Hour Orchestra Folio*; *Sousa's Favorite March Book*; *Italian Folklore* with words by Deiro; *Irish Songs* with words arranged by Gaviani; *Polish Album*

by Vitak-Elsmic; *Polkas of every nation* by Vitak-Elsmic Publishers; *Forster Ensemble Folios No. One, Two and Three* published by Forster Co., Chicago:

*Warner's Junior Accordion Series* published by Chart Music Pub. Co.; *Accordion Album No. 7502* by Roma Music Co., 6912 Superior Ave., Cleveland, Ohio; *Album of Russian Folk Songs and Dances* published by Alfred Music Co.; *Accordion Recital Album* arranged by Galli-Rini, published by Volkwein also *Volkwein's Accordion Quartet album* arranged for first, second, third and fourth accordion with string bass and conductors score:

*Volkwein's album of Favorite Tunes* suitable for 12 bass accordion and up arranged by Galli-Rini and *Volkwein's Album of Tchaikowsky* arranged by Galli-Rini containing *Tchaikowsky's Theme of the fifth and sixth Symphonys*. Please mention *THE SCHOOL MUSICIAN* when you order your music.

### BELLOW TECHNIC

The greatest problem of the accordionist today is to phrase correctly. A fine singer has a full knowledge of breath control. This breath control is what the bellows are to the accordionist. This vital study is neglected in most of the accordion courses of today, though it is the most important. Phrasing in legato passages is very important.

True, in lengthy passages, the phrase cannot be played with one motion of the bellows, very likely there must be two or three changes in the action of the bellows, but it must be done as though retaining one long breath. In Olga Wolf's Method, the effect is gained by the words "connect", "overlap" and "don't breathe", which I consider a very good definition and heartily recommend. Nothing is worse than to hear a phrase cut into sections.

Bellow technique is so important that I would advise every pupil to spend at least ten minutes a day on the graduation of the dynamics, so that in playing the most simple solo it will sound interesting and pleasing to your audience. Graduate your dynamics from pp slowly to ff and then from ff to pp on the scales.

### SING

If teachers would have their pupils sing their pieces, phrasing would become easy and better understood by the pupils. Usually young people want to play fast, but if they must sing and play, it immediately slows them down, and they develop a natural expression of the mood of the piece. Therefore, I strongly advise the system of singing all pieces in order to develop the artistic sense of interpretation, instead of a mechanical sense whereby you play strictly according to signs, with no feeling back of it.

### CARE OF INSTRUMENT

Do not move the bellows unless at least one key or button is down or the air valve is open. Your air release button is placed in the upper left hand corner of all accordions, for the purpose of letting the air out of the instrument without sounding a tone, and is controlled by the thumb of the left hand.

Avoid sudden jolts, especially when the



every nation  
forster En-  
and Three  
ago:  
Series pub-  
o.; Accor-  
Music Co.,  
Ohio; Al-  
and Dances  
Accordion  
Galla-Rini,  
Volkwein's  
anged for  
accordion  
score:  
te Tunes  
and up ar-  
vein's Al-  
by Galla-  
Theme of  
Please  
AN when

ccordion-  
A fine  
t breath  
what the  
his vital  
ccordion  
the most  
passages

phrase  
a of the  
two or  
bellows,  
retaining  
Method,  
s "con-  
reathes",  
definition  
s worse  
tions.  
that I  
end at  
uation  
ng the  
resting  
aduate  
ff and

is sing  
e easy  
Usu-  
it, but  
imedi-  
velop  
of the  
e the  
er to  
ation,  
ereby  
with

least  
e air  
on is  
er of  
tting  
thout  
y the  
a the



**America's foremost de-  
signer and manufac-  
turer of Band and  
Drum Corps uniforms.**

**UNIFORMS BY OSTWALD, INC.**

**Main Office and Plant:**

**Box 351, Staten Island 1, New York**



**We Have High Top Majorette Boots**



**Largest Tailors in the World of GOOD  
Made-to-Order Clothes.  
2360 West Wabasha Avenue, Chicago 47, Illinois**

**Better Quality  
School Band**

## UNIFORMS

We offer Uniforms — custom styled and tailored from fine woolen fabrics—in your own school colors! Without promising miracles, we are in excellent position to supply your requirements in quality, color and delivery. **WRITE TODAY—tell us your needs.** Our better quality, service and reasonable charges will please.

**STANBURY-PETERSON CO.  
2609 WALNUT KANSAS CITY 8, MO.**

## UNIFORMS



**Specializing in  
Designing  
EXCLUSIVE  
Band and Orchestra  
Attire**

Tell us what you have in mind. We will design and submit sketches and designs.

**Marcus Ruben, Inc.  
Dept. 8, 625 So. State St.  
Chicago 5, Illinois**

instrument is in the trunk compartment of your car. Also avoid sudden changes in temperature, dust or dampness. Any one of these things can put your instrument out of order.

### SHIFTS

Some accordions have more switches than others and they are conveniently placed for easy manipulation by the fingers. These switches open or close a shutter in a set of reeds or throws in an extra set of reeds. This makes it possible to produce pleasing and unusual vibrations in volume and tonal effects.

### TO NE

The accordion tone is produced by air passing through a thin piece of steel, causing it to vibrate. The lower the tone, the longer and thicker the piece of steel. The higher the tone, the shorter and thinner the piece of steel, which are called the reeds of your instrument.

### LESSON TEST No. 2

Get your paper and pencil, write your name and address also age. Now number your answers from 1 to 10.

1. Name three actions when playing the accordion.
2. The fingers should be in what position when playing the right hand? The left hand?
3. How many black and white keys are there on a standard 120 bass accordion? Name them.
4. What is the purpose of the shifts.
5. Your fingers should always be very close to what? Why?
6. Name all the added lines and spaces above and below the staff.
7. What is a Major scale? Minor? Natural? Write a Harmonic Minor and a Melodic Minor scale.
8. An accordion tone is produced by what? What is the most important quality desired in all accordions?
9. What does pp p-mp-mf-f mean? How are these produced upon the accordion?
10. Draw a staff and write double sharp notes and double flat notes, also all the enharmonic notes.

Send me your answers.

### QUESTIONS AND ANSWERS

**Question:** I enjoy reading your column in *THE SCHOOL MUSICIAN* and now come to you for advice. I wish to exchange my accordion for a good new model. Price is no object. Will you please help me choose a good one? *Donald M., South Dakota.*

**Answer:** I have received at least fifty letters asking me the same question. To possess a good accordion is like owning a good automobile. Every owner thinks his own is the best make. But I will list some for the benefit of those who have asked the same question: Acme, Castiglione, Dallape, Cingolani, Soprani Ampliphonic, Del Principe, Scandelli, Cellini, Excelsior, Massimino, Nunziola, Pancordion, Paola Soprani, Hagstrom, Italo-American, Moreschi, Crucianelli, Gallanti, Plantanesi, Candido Iorio, Galizi & Sordani, Arrigo Guerrini, Wurliitzer, Baldoni & Bartoli, General, and many more which I will list later.

**Question:** My two sons are taking lessons on the accordion from a teacher who plays no accordion, but does play the banjo and several kinds of guitar. We visited Chicago last Sunday and heard an accordion recital. Those pupils seemed to have a different style and it sounded wonderful, even the pieces that my sons play sounded all together different. Can a gul-

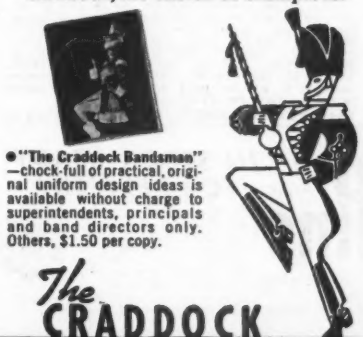
tar teacher really teach the accordion? *John R.*

**Answer:** You are putting me on the spot, because the guitar teacher evidently knows how to teach the accordion, or he would not be doing it. Generally speaking, would say that it is not the teacher, nor the method, but the results that count. On the other hand if I wanted expert results, I would have to go to one who specializes in that particular instrument, and the

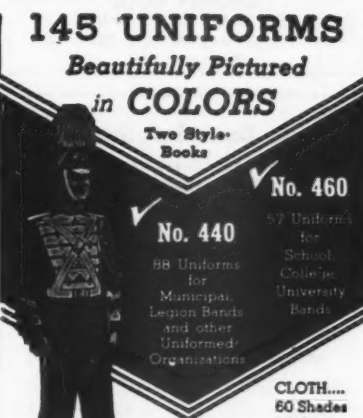


## Make Craddock America's Outstanding Uniform Value

• Year after year, America's leading school bands choose Craddock Uniforms because they are "tops" in style, design, appearance, fit, and workmanship. All factors considered, Craddock uniforms cost less per year to own—afford greater personal pride and satisfaction. Buy Craddock, the choice of champions.



**The CRADDOCK  
UNIFORMS**  
CRADDOCK BUILDING KANSAS CITY, MO



If desired, we will DESIGN uniform especially for you. School and Band Banners, Flags, Throwing Flags.  
• Special Folder in Colors.  
**DeMOULIN Bros. & Co.  
GREENVILLE, ILLINOIS**

pupil would have the great desire to become proficient on his instrument. Perhaps your sons need to practice more and become more serious students.

**Question:** I am a college student in a small town, have played the accordion, piano and clarinet a number of years. My ambition is to become an accordion artist, but living in a small community does not provide the opportunity to hear any good accordion artists. Is there any material

you can advise to help me realize my ambition? *Jimmy L. W.*

**Answer:** Buy accordion records of all the great works of the Masters, play them over and over, listen carefully and then try to imitate them as near as possible. A new radio program by Philip Morris Co., called "The Open Door to Opportunity" on the Horace Heidt Show every Sunday night at 9:30 p. m. was won by an accordionist named Victor Cantino of Fresno, California. He will compete every Sunday night, until eliminated by popular applause of the audience. It is a fact that a good accordionist leads the field in entertainment.

I also listed a number of fine solos in last month's issue of *The SCHOOL MUSICIAN*, so take Hora Staccato and really work on it.

#### A WONDERFUL LETTER FROM MINNEAPOLIS

**Dear Mrs. Largent:** Seems there is no limit to things you get done and all so creditably too. Tell me how you do it. You must have extra good health for one thing, and loads of ability and persistence, as well as sticking ability until the job is done.

You know we subscribed to *The SCHOOL MUSICIAN* when we heard you were contributing to it and here is our reaction.

Your articles are so valuable that we are clipping them all out and keeping them in our files for reference. They have to be good to get that distinction. To me you hit a problem, you don't duck and you don't skirt it—you come right out with your punches, and you don't miss. That's what we like. So thanks very much for your articles. And then comes word of your winning band. Congratulations! Sincerely, *F. J.*

**Dear Mrs. F. J.:** To receive a letter such as yours at the beginning of a New Year is a blessing. Knowing what a fine musician, composer and teacher you are, your letter gives me courage to continue with my work. Wishing you, your family and the entire personnel of the Music School you are affiliated with, a most happy and prosperous New Year.

**Question:** Our son is torn between two loves, and has not been able to make up his mind whether to play in the high school band or go out for football. Both his Mother and I have a musical background and we both wish him to continue with his music, as he plays the trombone and the accordion. If you would give him some of your valuable advice, it would be gratefully appreciated by both his Mother and Dad. *George McC.*

**Answer:** The natural trait of every boy is a certain amount of crudeness and roughness. There must be a time for play as a body builder; in fact it is essential that he be allowed to follow some form of athletics. Perhaps some way can be found where he can take part in both activities. Music will have a refining influence on the character of your son, for through music he has the opportunity to develop the finer qualities of moral strength and character.

The study of music as a mind trainer is accepted among educators, for it trains the mind to split second thinking, trains the fingers for skill and dexterity, the eyes for quickness of perception, the ears to keenness in hearing, and increases the power of concentration. Parents who have studied music in their youth can be an inspiration and help to their children, but they are young such a short time, so let them have plenty of fun with their music, and I am sure in the end Music will endure.



**HOLTON ELECTRIC OIL**

LUBRICATES—REDUCES WEAR  
—PREVENTS CORROSION AND VALVE SETTING

For dependable results always use original **HOLTON Electric Oil**. At your Music Dealer's.

Plain	Dropper
Cop	Applicator
25c	30c

**FRANK HOLTON & CO.**  
ELKHORN, WIS.

**DIRECTORS!**  
Get **HARRY L. ALFORD'S FREE Catalog—"SHARPS AND FLATS"**

No program complete without one or two of Mr. Alford's famous novelty numbers. Unique harmonies, novel sound effects, comedy ideas. Try "STOMP AHEAD," Mr. Alford's last arrangement, you'll want it. "THE WEDDING OF HELEN & KATHERINE," "NEED," "RUNNY FIVE," "SITS," and "T.L. BE SEEN YOU," a comedy number designed to get the band off stage. Many others included. Send for **FREE** copy today!

**HARRY L. ALFORD STUDIOS, 196 N. State St., Chicago, Ill.**

**50¢ IN STOCK READY FOR DELIVERY**

**Pins**

for ACHIEVEMENT and MEMBERSHIP

Band, orchestra, chorus, editor and staff, drama, typing, shorthand, book-keeping, commercial club, student council, basketball, library, rear guards.

**FREE CIRCULAR**

Commercial Award Pin Company  
608 So. Dearborn St., Chicago, Ill.

**Bb CLARINET REEDS**

EXCLUSIVELY  
**HYDRO-GRADED HAND-FINISHED**

HONESTLY BETTER  
Ask Your Dealer

**D. R. MARTIN REED CO.**  
Elk Rapids, Mich.

**Back Issues**

Most all back issues of *The SCHOOL MUSICIAN* are available. If ordered by mail, 3c additional for postage must be added to the price of each magazine. If back copies ordered are no longer available your money will be promptly refunded.

Current and two immediately preceding issues ..... 25c per copy

Issues more than three months old, and not more than nine ..... 40c per copy

All issues more than 10 months in arrears ..... 60c per copy

**Cash must accompany order. Include postage.**



## Order Your Bound Volume NOW

Each summer copies of the preceding school year's issues of *The School Musician*, September to June inclusive, are bound into fine books. These bindings are in red library linen with stiff covers. Gold lettering. Price, \$4.35 including mailing charges. Cash in full must accompany all orders whether for immediate or future delivery. Next volume (September, '46 to June, '47) will be No. 18. Order Now.

One each Vol. 15 and 17 still available.

## Start NOW



### HOW TO TWIRL A BATON By Roger Lee

The most authentic book ever published on this subject. Makes it easy, for beginner or expert. Fully illustrated. Price \$1.00 postpaid. Order Today.

**The SCHOOL MUSICIAN**

# Classified

## INSTRUMENTS AND REPAIRS

**RECONDITIONED** Heckel Biebrich Heckel System Bassoon with whisper key, beautiful instrument \$745.00. Will take trades. Adelson's Music, 446 Michigan Ave., Detroit 26, Mich.

**RECONDITIONED CORNETS, TRUMPETS, & TROMBONES** with cases, in such makes as Viking, Marceau, Couesnon, Wurlitzer, Pan American, Elkhart, etc., \$57.50 & \$67.50. Reconditioned Bb Boehm Metal Clarinets with cases, in such makes as Symphony, Noblet, Peron, Durant, Pedler, Pan American, Bettoney, etc., \$57.50 & \$67.50. Reconditioned Eb and Wood Bb Boehm Clarinets with cases, in such makes as Conn, Bettoney, Guy Humphrey, Kohlert, Wunderlich, Pedler, etc., \$87.50 & \$97.50. Reconditioned Boehm C Flutes with cases, in such makes as Conn, Armstrong, Viking, Guy Humphrey, Bettoney, etc., from \$72.50 to \$110.00. Reconditioned Upright Alto Horns and Mellophones in such makes as Wurlitzer, Royal, Marceau, Boston, Pan American, Conn, Buescher, King, York, etc., from \$54.50 to \$97.50. Reconditioned Eb Alto saxophones with cases in such makes as Cavalier, Elkhart, Concertone, Conn, King, Martin, Kingstone, Wurlitzer, Buescher, etc., from \$85.00 to \$135.00. New Pioneer Gold Lacquered French horn with case, \$172.50. Cabart Boehm Alto Clarinet with case, \$225.00. Conn Boehm Alto Clarinet with case, \$275.00. Kohlert Albert System Alto Clarinet with case, \$135.00. Bettoney Conservatory system Bassoon with case, \$145.00. New Cabart Conservatory Oboe with case, \$295.00. Guy Humphrey Military Oboe with case, \$75.00. Chaplain Conservatory English Horn with case, \$375.00. Conn Silver Plated Baritone Horn with case, \$147.50. King Double Bell Recording Euphonium with case, \$265.00. Martin Silver Plated Double Bell Euphonium, no case, \$195.00. Hertz Gold Lacquered Tenor Saxophone with case, \$135.00. Buescher Silver Plated Curved Bb Soprano Saxophone with case, \$87.50. New 25 Bar Lightweight Glockenspiel with harness, mallet, and cover, \$57.50. New 25 Bar Heavyweight Glockenspiel with harness, mallet, and cover, \$75.00. Set of New 3 1/2 Octave Tubular Chimes, \$240.00. New 3 Octave Vibraphone, \$295.00. Deagan No. 870 3 1/2 Octave Xylophone, \$125.00. Deagan No. 52 3 1/2 Octave Marimba, \$185.00. Deagan Imperial No. 60 3 Octave Marimba, \$345.00. Used 3/4 size String Bass, very fine, \$157.50. Conn Eb Silver Plated Sousaphone, \$295.00. King Bb Silver Plated Sousaphone, \$295.00. Selmer Gold Lacquered Trumpet, \$145.00. Bach Gold Lacquered Trumpet, \$185.00. Super Olds Gold Lacquered Trumpet, \$175.00. Bettoney Boehm Eb Clarinet, \$97.50. York Silver Plated Valve Trombone, \$75.00. New—Buffet Wood Boehm Clarinet, list price \$325.00, special price \$265.00. Buffet wood Full Boehm Alto Clarinet with low C, \$325.00. Selmer Gold lacquered Tenor Saxophone, \$275.00. Conn Conqueror Gold lacquered Trombone \$147.50 and hundreds of other reconditioned instruments available at school prices. Set of Buffet Bb and A Boehm Clarinets in double case, \$225.00. King gold lacquered French horn in case, \$187.50. Conn silverplated baritone saxophone with case, \$165.00. New Haynes Silver Flute \$279.60, will take trades. New Kohlert 24 Key Heckel system Bassoon Outfit, \$595.00. Buffet Boehm bass clarinet, \$425.00. French Selmer Full Boehm Wood Bb Clarinet like new, \$275.00. Cerveney Double French Horn, \$325.00. LeBlanc Professional Wood Bb Clarinet with case and cover, \$185.00. York Silverplated Bb upright bass horn, \$175.00. Holton Silverplated Eb upright bass horn, \$147.50. York silverplated Bb bell front recording bass horn, \$250.00. New York silverplated Bb sousaphone list price, \$525.00 will take trades and allow high dollar. Write us for Bargain List—Adelson's Musical Instrument Exchange, 446 Michigan Ave., Detroit 26, Michigan.

**"BANDMASTERS AND MUSIC SUPERVISORS"**—ask for our "Free List" and discounts to "Schools and Teachers" on "Band and Orchestra Instruments"—"Guitars"—"Accordions"—"Harmonicas". S. M. Rudolph's, Atchison, Kansas.

**FOR SALE:** York 4 valve baritone \$95.00, Pan American Eb bass \$110, Pepper Eb bass \$90, Buescher Eb bass \$115, Holton baritone sax, \$175, Buescher baritone sax, \$200, Conn alto sax, \$125, Set of Leedy drums \$150, Standard make cornets and trumpets from \$50 up. All instruments like new. We repair all instruments. Send for Repair and instrument price list. Blessing Musicians Supply, 1030 S. Main St., Elkhart, Indiana.

**WE HAVE** hundreds of rebuilt and new guaranteed band and orchestra instruments ready for immediate delivery. Just received some hard to get items—Ludwig Tympani, Deagan Vibraphones, Zildjian Cymbals, Wm. S. Haynes Flutes and Piccolos, Loree Oboe, New and Rebuilt Heckel System Bassoons, Bass and Alto Clarinets, Conservatory or Military system Oboes, Single and Double French horns, New and Rebuilt English Horns, Conservatory and Military System. Large stock of late model Alto Horns and Mellophones in hard cases, Bass Horns, Sousaphones, etc. From a single instrument to a whole band. Five day approval shipments. Write for latest "Meyer's Preview of Bargains" (Catalog). Meyer's specialize in equipping school bands and orchestras. Let a specialist quote you on your requirements. Meyer's Musical Exchange Co., 454-L Michigan, Detroit 26, Michigan.

Ask for catalog No. 1148. New cornets \$39.50 with case. New Trombones \$42.50 with case. Many more specials in your new catalog from **HARDEN'S MUSICAL MERCHANDISERS**. "Serving the musical needs of the nation from coast to coast", Marion, Ohio.

## REED MAKING

**BASSOON REEDS**—Handmade by the first bassoonist United States Marine Band, \$1 each. William Koch, 1403 West Virginia Ave. N.E., Washington, D. C.

**OBOES and REEDS:** I will make your reeds as perfect as the ones I use in Cincinnati Symphony Orchestra. Easy, beautiful tone, accurate pitch, mounted on Loree tubes; \$1.25 each, 6 for \$7.00. New and used oboes, English horns, Loree and others, Andre Andraud, 6409 Orchard Lane, Cincinnati 13, Ohio.

**WALDO OBOE REEDS**—handmade, selected cane, easy blowing, beautiful tone, perfect pitch, \$1.15 each, 3 for \$3.25. Individually packed. Sold direct only. Maxim Waldo, 1475 Grand Concourse, Bronx 52, New York.

**OBOE REED CANE!** Gouged, folded, and shaped. Well seasoned French cane used. Only \$1.35 per dozen. Pete Wiley, 643 Tenn., Lawrence, Kansas.

**BASSOON REEDS:** The Ferrell Bassoon Reeds nationally known among school bassoonists for their satisfactory service are again available. Made from that fine quality Genuine French Cane. 4 reeds \$3.80-\$11; Doz. John E. Ferrell, 3509 Juniata Street, St. Louis, (18), Missouri.

## UNIFORMS

**FOR SALE:** Second-hand, twelve pair majorette boots and hats, one majorette whipcord dress, sixty blue caps white trim, bargain for someone. Arthur Wise, Lisbon, Ohio.

The Jenkintown High School will sell 38 woolen Band Uniforms, colors, Red & Blue, at a very reasonable price. Each uniform includes jacket, trousers (24) and skirts (14), cap, plume and citation cord. Also 1 Director's Uniform. For particulars contact Mr. Dell 'Angelo, Band Director, c/o of Jenkintown High School, Jenkintown, Pa.

**64 Used Band Uniforms**, consisting of: COAT, CAPE, TROUSERS and CAP. BLUE with Gold Trim. Juvenile sizes. Reasonably priced. Will submit sample Outfit. Box 37, The SCHOOL MUSICIAN.

Sixty whip cord band coats and trousers. Colors are red coats with white trimming; dark blue trousers. A few trousers are in need of repair. Are for sale very reasonable; make offer. Shaker Heights High School Band, Cleveland 20, Ohio.

**BAND UNIFORMS**—For sale 90 used uniforms and caps, military style, black whipcord material with red trimmings. Immediately available. If interested contact Principal, Columbia High School, Maplewood, New Jersey.

Beautiful set (42) uniforms. Red coats. Black-Red Trousers. Shakos Plumes. Majorette costumes and shakos. Two band directors uniforms. Entire lot \$300.00. Excellent condition. Forty purple capes \$40.00. (22) Green capes \$20.00. (16) Gray mess jackets \$48.00. (60) White Palm Beach double breasted coats \$120.00. (75) new white band coats, military style \$150.00. Shakos gold with fountain pom poms slightly used \$4.00. Majorette costumes, assorted colors, styles \$8.00. Two batons for \$8.00, tuxedo double breasted, like new, \$35, single breasted tuxedo suits, all sizes \$15.00, orchestra coats, white, double breasted \$3.00, tuxedo trousers \$6.00, shawl collar, double breasted coats \$8.00. Bargains band caps made to order, any colors, sizes. Excellent workmanship \$2.50. Leaders coats \$8.00, trousers \$5.00, caps \$2.50. (30) Green mess jackets \$60.00. Free lists. Wallace, 2416 N. Halsted, Chicago.

## WANTED TO BUY

**WE WANT YOUR MUSICAL INSTRUMENT!** We will pay the highest prices for trumpets, cornets, saxophones, metal, wood and ebonite clarinets, oboes, bassoons, flutes. French horns, baritone horns, alto and bass clarinets, trombones, bass horns, etc. Write or send us your instrument for the highest cash or trade-in appraisal. We will pay transportation charges. Meyer's Musical Exchange Co., 454-L Michigan, Detroit 26, Michigan.

**WE WILL PAY HIGH PRICES** for your musical instruments. Especially need cornets, trumpets, metal, wood and ebonite clarinets, trombones, flutes, oboes, bassoons. French horns, baritone horns, saxophones of all kinds, bass and alto clarinets, sousaphones, piccolos, alto horns—(need 50 sousaphones). Write us what you have or send in for cash appraisal. We will pay transportation charges. Adelson's Musical Instrument Exchange, 446 Michigan Ave., Detroit 26, Michigan.

See Next Page for More Interesting Bargains

## There's money for You in the band funds of almost every school

—just waiting for word that you are ready to release those unused instruments, uniforms, equipment now lying idle in your storage room. Just run a classified ad in **The SCHOOL MUSICIAN**. See the quick eagerness of those who need what you don't need.

Only 15c a word: 25 for \$3; ten cents each additional word, or 50 for \$5. Count each word. Cash **MUST** accompany each order.

Why not advertise what you have to sell in the next issue of this nationwide magazine? It's so easy, so cheap, gets immediate results. Mail your ad now, with check in full, to catch the next issue. You'll get amazing results.

**The SCHOOL MUSICIAN**, 28 E. Jackson Blvd., Chicago 4, Ill.



## Your School NEEDS this Music Motovator

# The School Musician

Most Widely Read  
School Music Magazine  
Published

Edited exclusively for school  
musicians and their Directors.

**Educational** Feature articles by the nation's acknowledged authorities in music education. School Band and Orchestra Directors say—"We couldn't 'do business' without the School Musician." Music students "eat it up". Almost a 100% coverage in this field.

**Departmentals** Factual "how to play" advanced teachings on every major instrument, edited by established authorities; called "A Liberal Education in Music."

**Motovational** News and pictures (plenty of them) from every corner of the nation glorify and promote instrumental instruction in the schools. The only magazine of its kind ever published. Now in its 19th year.

## Terms of Subscription

Per year \$2.00      2 years \$3.50  
Foreign, per year \$2.50

### Bundle Sub. Plan

Let your entire student musician body enjoy and benefit by reading THE SCHOOL MUSICIAN regularly. One or two library or bandroom copies are sufficient.

By the NEW BUNDLE PLAN you get ten, twenty-five, or fifty copies every month which may be distributed to certain individuals or used for class reading. This is a new economical way to get complete coverage of valuable information.

Here are the new bundle rates:—

10 Copies Monthly for. \$15.00  
25 Copies Monthly for. 27.00  
50 Copies Monthly for. 50.00  
10 Months, Mailed to  
One Address.

Start your Bundle Plan now. Get your first bundle of news and information for your instrumental students. Quantity may be increased as required. ORDER NOW.

Subscription orders accepted only when fully covered by cash. The SCHOOL MUSICIAN is published monthly except July and August. Mailing date generally the 10th of the date month.

Name .....  
No. Copies..... Aml. Enc.....  
Address .....  
Town ..... State .....

## MISCELLANEOUS

**CHORUS ARRANGEMENTS:** S.A.B. Standard numbers. Half Price. Write for list. Marengo Community High School, Marengo, Ill.

Arrangements or original compositions. Band, orchestra, any ensemble.—Classical,—Popular, Rondo Arranging Service, Box 343, Michigan City, Indiana.

## TOO LATE TO CLASSIFY

**INSTRUMENTS AND REPAIRS**—We have hundreds of re-conditioned band instruments in practically all finishes and price class, too numerous to mention. Also new instruments. Write for information. NATIONAL BAND INSTRUMENT SERVICE, 620 CHESTNUT STREET, ST. LOUIS 1, MO.

## West Point Band

(Continued from page 6)

Band on all important field formations.

Minus certain string players, copyists, arrangers and repairmen, the Band and Field Music Detachment has an over-all playing strength of 137 men. The many versatile bandmen who capably double on string instruments make possible an excellent symphony orchestra and three exceptionally smooth dance orchestras within the organization. Positions for men of these qualifications will always be open.

### Fine Bandmasters

The academy has always been most fortunate in having capable and conscientious Teachers of Music. Of the eleven bandmasters since the appointment of Richard Willis in 1817, the most outstanding were: Augustus Apelles, who distinguished himself in this position the longest of any of the Teachers of Music, twenty-nine years; Arthur A. Clappe, editor of the two nationally known music magazines, the Metronome and the Dominant, and the founder of the Army Music School; Philip Egner, whose output of original music has yet to be surpassed (concert pieces, popular numbers, over 200 marches including the Official West Point March) and whose original musical scores for the yearly 100 Nite Shows rivalled the contemporary musical comedies of Broadway for sheer brilliance of composition and conception; Frances E. Resta, under whose guidance the U.S.M.A. Band and Field Music Detachment has become known as the finest marching unit in existence, in addition to its unmatched band concert performances.

Participation by the U.S.M.A. Band embraces every form of military and social occasion necessitating music. Parades, Guards of Honor, Reviews, Escorts to the Colors, special June Week ceremonies (graduation), street parades, Bond rallies, concerts, hikes, and funerals are part of the normal routine. Football games, for which the Band is an integral part of the pregame formation, and other athletic

contests are also enhanced by the presence of the Band. Socially, the Band furnishes music for dances, shows, weddings, class parties, horse shows, and many other events.

The U.S.M.A. Band had the honor to play at the funeral of the late President Roosevelt, April 15, 1945. "Taps" was beautifully sounded by Master Sergeant Newell Fisher, and will forever remain as the Sergeant's most cherished privilege.

In conclusion, the performance scope of the U.S.M.A. Band ranges from furnishing a single bugler to participating in coast-to-coast radio broadcasts with all of its forces present. The policy and continued ambition is to never refuse a request, officially or unofficially, for music regardless of the nature of the occasion.

## Trade Winds

## Selmer Announces New Line of Signet Brass and Woodwinds

Elkhart, Ind.—Seven new instruments of advanced mechanical refinement and tonal brilliance now appear under the Selmer Signet trademark to constitute a strictly American-made quality line, nationally distributed by Selmer dealers. They comprise cornet, trumpet, trombone, two oboe models, bassoon and flute.

Outstanding among features of the new cornets and trumpets is the vivid tone color and response musicians have come to expect of Selmer instruments. Ultra-rapid valve action on both cornet and trumpet brings out the best in a player. The Selmer Signet Trombone incorporates smooth, balanced slides that make for even greater playing ease.

The Selmer Signet Flute is made of highest quality nickel, silver plated. The Selmer Signet Oboe is made of the same high quality Mozambique grenadilla wood as the Signet Clarinet. Available in both open ring and covered finger hole models, the Signet Oboes have forged keys, heavily silver plated for long life and sustained quality of performance.

The Selmer Signet Bassoon is a Heckel system instrument, made of highly polished curly maple, its small wing and lower joints rubber lined as a precaution against moisture. Both the Signet Oboe and Bassoon were designed for unusually fine tonal effects, ease of tuning, and superior workmanship throughout.

## Music Tastes to Be Surveyed

(From page 35)

difference and what must be done to activate them in music.

In undertaking the study, American Music Conference leaders stated that it will be the basis for their campaign to promote greater participation in music of all forms and by a higher percentage of persons. The weak spots disclosed by the survey will be special fields for development of greater musical interest.

by the  
ally, the  
dances,  
s, horse-

the honor  
te Presi-  
"Tape"  
Master  
will for-  
t's most

ormance  
ranges  
r to par-  
radio  
ces pres-  
ed ambi-  
request,  
music re-  
occasion.

## Line of dwinds

struments  
nent and  
nder the  
stitute a  
line, na-  
dealers,  
rombone,  
ute.

the new  
vid tone  
ave comē  
s. Ultra-  
rnet and  
a player.  
orporates  
nake for

made of  
ted. The  
the same  
illa wood  
e in both  
models,  
heavily  
sustained

a Heckel  
thly pol-  
ing and  
recaution  
net Oboe  
nusually  
and su-

to acti-

American  
that it  
paign to  
n music  
rcentage  
losed by  
for de-  
erest.

ary, 1948